JAN. 1
75¢

VOGUE

EDITORS' FORECAST

THE LOOK THAT'S IN FASHION

50 PAGES OF NEW CLOTHES AND BEAUTY PREDICTIONS

THE ONE EXERCISE THAT DOES EVERYTHING

INTIMATE LETTERS FROM PASTERNAK, AUTHOR OF "DR. ZHIVAGO"

"LA GRENOUILLE"–
PROFILE OF A GREAT RESTAURANT

VOGUE'S NEW SPOTLIGHT ON
WHERE IT'S HAPPENING IN ART,
POP MUSIC, MONEY... ALSO
LOOKS, MOVIES, AND THEATRE



THE WORLD'S MOST ELEGANT WOMEN RELY ON L'ORÉAL COLOUR... RELY ON THEIR SALON.

The elegants identify fashion with color...and create their own sure beauty magic with the Paris-inspired colors of L'Oreal. Here are colors destined to become your personal signature of elegance. Sea and moonlight colors... sensuous sun colors...the new excitement of a bright color coup. L'Oreal Colours bring radiance to your hair, leave it silken soft with color that is always precise, always natural. Then add the intriguing color-play of L'Oreal lipsticks, nail enamels and facial cosmetics to achieve total loveliness. Discover the beautiful world of L'Oreal Colour totally coordinated for hair, face and fingertips. Created for the world's elegant women.

MADE IN THE UNITED STATES
FROM THE FORMULAS OF

L'ORÉAL®
OF PARIS



©1967 Cosmair, Inc.

VERY Saks Fifth Avenue

Lacified white cotton. Our exclusive Lisa Cobb shirtdress.
Banded in pink and blue. $50.



SEYMOUR FOX DESIGNS IN BEAUTIFUL ANGLO FABRICS

BONWIT TELLER MONTALDO'S I. MAGNIN

JANUARY 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director

AMERICAN VOGUE
420 Lexington Ave., New York, N.Y. 10017
DIANA VREELAND
Editor-in-Chief

Associate Editor: ALLENE TALMEY
Art Director: PRISCILLA PECK
Managing Editor: ROSEMARY BLACKMON
Beauty and Special Projects Editor: CAROL PHILLIPS
Feature Editor: KATE LLOYD
Special Features Editor: MARGARET CASE
Associate Editor, Fashion: GRACE MIRABELLA
Fashion Editors:
BABS SIMPSON CATHERINE DI MONTEZEMOLO
NICOLAS DE GUNZBURG GLORIA SCHIFF
CARRIE DONOVAN POLLY ALLEN MELLEN
CATERINE MILINAIRE
KATHRYNE HAYS Shoes and Stockings
MARGARET INGERSOLL Fabrics
JOYCE MACRAE Fabrics Associate
DOROTHEA McKENNA Foundations, Lingerie
KARIN-MARIA WINKELHORN Accessories
VIRGINIA HARLOW Millinery
Los Angeles Editor: ELEANORE PHILLIPS
Paris Editor: SUSAN TRAIN
Rome Editor: CONSUELO CRESPI
Madrid Editor: ALINE ROMANONES
London Editor: PAMELA COLIN
Copy Editor: EDITH LOEW GROSS
Fashions in Living Editor: ALISON HARWOOD
Fashions in Travel Editor: DESPINA MESSINESI
Feature Associate: MARY ROBLEE HENRY
Feature Researcher: SIMONA TUTEN
Fashion Copy: LYDIA McCLEAN MARY KLEVE
JANE OGLE KAREN WEED
Beauty:
JESSICA CANNÉ JEAN PIERSON TOPSY TAYLOR
Men's Page Editor: CAMILLE DUHÉ
Executive Assistant to the Editor: FELICITY CLARK
Contributing Editors: CECIL BEATON
MARY KRUMING TATIANA McKENNA Food
DOROTHEA WALKER SHEILA DE ROCHAMBEAU
Copy Executives:
JEANNE BALLOT ANNIS BRADSHAW
EVY PIEROT Research
Art Department:
EDMUND WINFIELD GERALD SLATER
CAROL KNOBLOCH MARION SACKETT
MAURICE HOGENBOOM

Publisher: S. I. NEWHOUSE, JR.
Associate Publisher: RICHARD A. SHORTWAY
Executive Editor: MARY JANE POOL
Marketing Director: RUTH McCARTHY
Promotion Director: NADINE BERTIN STEARNS
Merchandising Director: EDIE BEESON SMITH
Fashion Projects Editor: BARBARA McKIBBIN
Fashion Promotion: ALEXANDRA PENNEY Editor
CAROL HARVEY Coordinator
ROBERT WALKER Art Director
Fashion Merchandising: KATHERINE DOWNES
ANNE STEGEMEYER
Fashion Credits: ROSAMOND BELT
Fabric Room Editor: CAROLE MANCHESTER
Public Relations Director: GLORIA LISTER
Advertising Manager: ROBERT E. YOST
Advertising Sales Manager: JOHN RODNEY
Eastern Advertising Manager: ROBERT L. LEICHTER
Beauty-Cosmetics Advertising Manager:
WILLIAM D. LEAHON
Marketing Manager, Fibres and Fabrics:
CHARLES H. REINHARDT
Retail Manager: ANDREW MORGAN

BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
3921 Wilshire Blvd., Los Angeles, Cal. 90005
John Brunelle, Mgr.

BRITISH VOGUE
Vogue House, Hanover Square, London, W.1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
AUSTRALIAN VOGUE
49 Clarence Street, Sydney
ITALIAN VOGUE
Piazza Castello 27, Milan

International Executive Editor:
MILDRED MORTON GILBERT

THE CONDÉ NAST PUBLICATIONS INC.
I. S. V.-PATCEVITCH President
BENJAMIN BOGIN Vice President
PERRY L. RUSTON Executive Vice President
DANIEL SALEM Vice President (Overseas)
ROBERT J. LAPHAM Advertising Director
ALFRED W. COOK Treasurer
MARY E. CAMPBELL Secretary



BERT STERN

COVER: New Year prediction—this is the knit that hits for spring: for the first time ever, the classic Lacoste shirt in narrow, perfect shirtdress-form—everybody's dress in a good clear red, with proper little collar and tab, banded sleeves, slits at the hem, and the snap of the Lacoste crocodile in bright blue. David Crystal's Chemise Lacoste; double knit Dacron; about $36. Also: white, navy, sky blue, lime. Altman's; Jordan Marsh, Florida; Higbee; Hudson's; Dayton's; Harzfeld's; Montaldo's; Sakowitz. Vendôme earrings: Altman's. Lipstick: Pink Café from L'Oréal's new collection of Hot Velvets & Bold Glacés. Alan of Kenneth coiffure.

FASHION

69 Vogue's eye view: the editors' forecast
70 The look that's in fashion: the Nell Gwyn idea; Ganymede girls—Greek-boy turnouts; the romance of the ruffle
78 The romantic point of view: Marisa Berenson in Cavalier britches; Penelope Tree in ruffled organza; Niki de Saint-Phalle—her kind of fashion romantics
86 The look that's in fashion—new tunic; new jabot; brass-ring pumps; the new raglan; the lingerie dress; fantasy plaids, stripes, and mosaic prints; the mini-coatdress; the mania for decal; the cropped jumpsuit and the less-is-more idea; saddlebag pockets; the cotton coat; the mini-kimono look
118 The one exercise that does everything—Rita Moreno and the fashion for jazz exercise. By Edith Loew Gross
122 Viva la vivacità—lively looks from Italian boutiques
126 The isle of white—a catch of southgoing clothes
134 The new wave of white bathing suits—worn by Jean Shrimpton
148 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

46 The Best Ski News. By Despina Messinesi
78 "The Mosquito Net," by John Singer Sargent
104 Intimate Letters from Boris Pasternak
108 People Are Talking About . . . Barbara Ferris
110 Macbeth. Photographed by Lord Snowdon
144 La Grenouille. By Polly Devlin
151 The Quenching Crystals: Granite. By Sylvia Vaughn Thompson

FASHIONS IN LIVING

65 Vogue's Decorating Finds and Ideas
142 The House You Buy from a Boutique—and Everything in It—$20,000

BEAUTY

20 Vogue's Ready Beauty
30 Beauty Checkout: The New Math
114 Beauty Bulletins: Predictions 1968—Face, Body, Hair

DEPARTMENTS

46 Prix de Paris Thesis
52 Vogue's Notebook: "The Ball," a price-less party in New York
54 Vogue's Spotlight: Pop Music. By Richard Goldstein
56 Vogue's Spotlight: Movies. By Ann Birstein
58 Vogue's Spotlight: Money. By Paul A. Samuelson
58 Vogue's Spotlight: Books. By Albert Goldman
60 Vogue's Spotlight: Art. By Barbara Rose
62 Vogue's Spotlight: Theatre. By Anthony West
67 Men in Vogue . . . Notes, Quotes, and Votes
153 Vogue's Travelog
155 Vogue's School Directory

Vol. 151, No. 1, Whole No. 2191

Copyright © 1967 by The Condé Nast Publications Inc. All rights reserved. Printed in the U.S.A.

VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

'Intimate'
the fragrance that won't let go.



It stays on. And on. And on.
Intimate Spray Mist
by Revlon.

Cherished as one
of the world's seven
great fragrances.





The Shaped-up Shirt.
By Chuck Howard for Townley.

Galey & Lord

Lightweight polyester/cotton bubble piqué
woven by Galey & Lord, 1407 Broadway, New York, N.Y. 10018, a division of Burlington Industries.

KENNETH PAUL BLOCK



AT BONWIT'S,
THE DREAM PLAID BURSTS INTO SPRING

The prettiest plaid that ever bloomed...Seymour Fox's coat costume in softest dream-pastel shades of Anglo wool: lavender mist, porcelain blue, sugar maple and lime frost, sprigged with a touch of navy and all aflower on camelia white. Sleeveless camelia dress beneath.

Misses' sizes, 485.00

Collection Clothes

New York and all stores.

BONWIT TELLER

INT. LADIES GARMENT WORKERS UNION
UNION MADE
ILGWU

New York *London* *Manila* *Stockholm* *Montreal* *Taiwan* *Hong Kong*

Malcolm Starr

by Elinor Simmons

VERY *Saks Fifth Avenue*

Cascading crepe. In white or black 4-ply rayon. $125.

Lane Bryant

Fifth Avenue in New York City



'the Real Woman'...entranced

with ensembles . . . looks to our collections for the smartest variations in special sizes. Clever coating: silk organza, applique striped in white rayon and acetate linen. Uniquely understated eased-shift in black or brown rayon and silk.

Sizes 14½ to 26½, 38 to 48. ***$145***

by *Herbert Levy*

the signature tells the story

ALSO ATLANTA, BALTIMORE, BEVERLY HILLS, BOSTON, BROOKLYN, BUFFALO, CHICAGO, CINCINNATI, CLEVELAND, DALLAS, DETROIT, FT. LAUDERDALE, HOUSTON, KANSAS CITY, LOS ANGELES, LOUISVILLE, MIAMI, MILWAUKEE, MINNEAPOLIS, PHILADELPHIA, PITTSBURGH, ROCHESTER, SACRAMENTO, ST. LOUIS, ST. PETERSBURG, SAN DIEGO, SAN FRANCISCO, TRENTON AND SUBURBAN STORES.



From our
Designer
Collection...
grey glen plaid
worsted
princess, shaped
by
Adele Simpson

Pique overcollar
and cuffs.
Sizes 6 to 14.
160.00

Jacobson's
MICHIGAN

PHOTOGRAPHED IN THE MUSEUM OF MODERN ART, NEW YORK



Report: A most stunning speedup in skin care.

The 'Ultima' II Collection of Skin-Care Concentrates

Drop for drop, ounce for ounce, these dramatic do-ers speed in more of what your skin craves than anything known to beauty care till now.

The cult of 'Ultima' II aficionadas includes any number of sophisticated beauties who've never had an ounce of patience for the 'waiting game'. The new Skin-Care Concentrates are just their speed. A prime instance is Sleep Creme Concentrate, literally brimming with the precious natural oils so crucial to the youthful look of your skin. As light as it is intense, it plunges into its replenishing work, leaving nothing of itself on the surface. (Bringing optimum results in record-breaking time.) Its powers of concentration are such that one tiny jot does more than a *slathering* of ordinary night creams. By comparison, other preparations seem mere half measures. Try them on your own skin, at special stores.

'Ultima' II

The first Collection of 'Couture Cosmetics'. Created by Revlon for the woman of elegance.

The complete Concentrates collection includes: Moisture Concentrate, Eye Creme Concentrate, Eye Makeup Remover Concentrate, Mineral Masque Concentrate—and 9 other beneficent preparations.

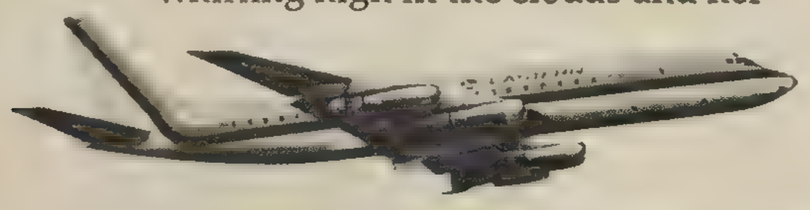


Peck & Peck brings you a traveler's coat whose time is now. The scene: before the towering splendor of Mexico City's great national Cathedral. The traveler: you, in the coat belted fashionably high, cut fashionably narrow. In white or red. Shetland wool. 8 to 14, 95.00

There is a certain kind of woman who's dreaming in Spanish, Mayan and Náhuatl.

Eastern Airlines flies you to the land of your dreams...

When the scents of jacaranda and mangoes and salt breezes start wafting through your dreams, it has to be a sign. You are going on a trip. Not far, as the Eastern jet flies, but a million miles away from rush and slush and grey skies. Mexico awaits you, her glamorous, glittering head whirling high in the clouds and her



sleepy brown toes dabbling in the ocean, and it's so easy for you to see the best of both. Eastern Airlines' sleek DC-8 jet floats you to Mexico City almost faster than you can say

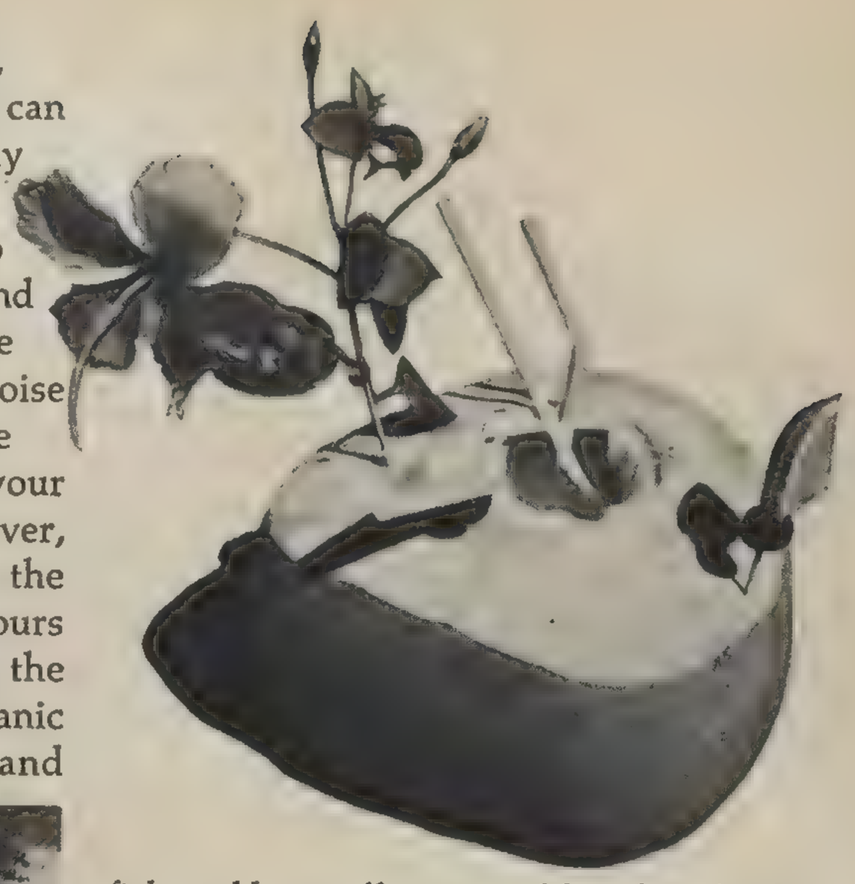




Peck & Peck's on-the-go inseparables: a frosty white linen shell with its own cool A-line skirt. They'll take daysful of pyramids, palaces and plazas in stride because they're crisp Moygashel linen. White with blue or pecan. 8 to 16, 45.00

"Popocatépetl," any day of the week. From there, it's only a short hop to an Eden of emerald jungle and sapphire ocean, where you can swim and sun and sit by the sea and *not* see everyone you know, and its name (say it softly) is...Puerto Vallarta.

When you start at the top, better take some deep breaths—one for the 7,000-foot altitude of Mexico City, the others for urban exotica *beyond* those dreams you had. Wide, immaculate boulevards, 21st century buildings splashed with murals and mosaics, dazzling restaurants, ancient churches, gleaming fountains and golden statues and everywhere the soft-voiced friendly people and the swaying orange, pink and yellow gladiolas. Then (if you can tear yourself away from all this) it's only an hour or so's flight to the wild side—to *playa, papaya,* and *palmas*—to Puerto Vallarta! Where the Pacific is pacific. And the warm sunny days are outdone by the warm sunny people. And the loudest noise is the sweet strum of the *mariachi* or the slapslap of *huaraches* or the sizzle of your dinner over a palm-leaf fire. But never, no, never, a telephone and never the tick of a clock. Now are the hours—to explore the tiny port and the cobbled streets hemmed in by titanic mountains and jungle, to swim and





fish and boat off one sparkling beach after another, to loll in turquoise waters, to pat a burro on the snout and buy an embroidered blouse and wiggle your toes in the white, white sand. And then at dusk, to bounce uphill in a jeep to Chez Elena, a jewel of a small hotel-*cum*-restaurant, there to feast on roast kid and owner Elena Cortez' homey warmth. For that, of course, is the real secret of Puerto Vallarta, and Mexico too. The people. The kind, enchanting people who will warm you more than the sun and cheer you more than the breezes and the flowers.

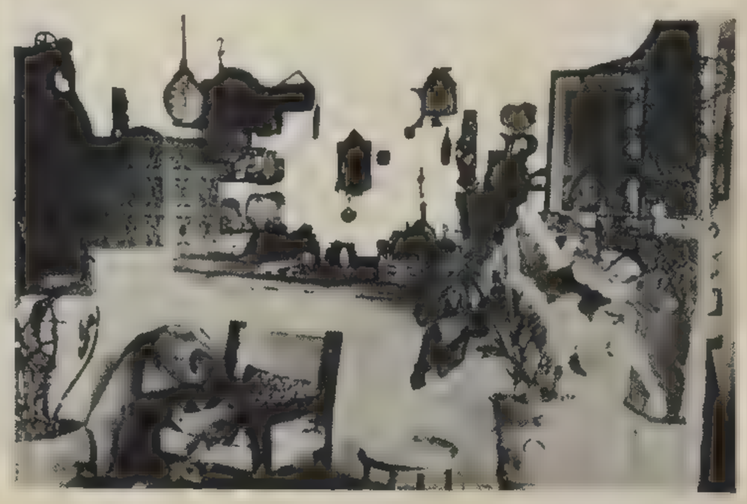
EASTERN

Jets to Mexico every day

And so to bed. Tomorrow there are tide pools to wade in and driftwood to gather and a wonderful boat trip down the coast. And more friends to make and lobsters to eat and coconuts to pick and all of a sudden you wonder, what ever happened to snow and soot and subway trains?

For this woman there is a certain kind of store: Peck & Peck.

Fifth Avenue, New York/Boston/St. Louis
Pittsburgh/Akron/Cleveland/Rochester/Baltimore
Chicago/Providence/Philadelphia/Buffalo
Kansas City/Hartford/Detroit/Washington, D. C.
Atlanta/Twin Cities/Indianapolis/Palm Beach



Peck & Peck says every good tropical traveler deserves...a really smart white dress that won't wilt. Here's the official version, in chevron piqué neatly tabbed at neck and waist. Cotton piqué. 8 to 16, 50.00



Paddling along the lush coastline, you're a veritable floating garden in this charming two-piece bathing suit splashed with blossoms. Draw the drawstring and presto!—it's a bikini. Nylon. Primarily green or yellow. 8 to 14, 23.00



FROM
ESTÉE LAUDER'S
NEW FAST-ACTING
BEAUTY CARE
COLLECTION

Wrinkle Stick

Its rich emollients glide easily, invisibly over make-up, melting right into the skin to soften expression lines. Slim as a lipstick, always at hand for fast, convenient application many times a day.

Estée Lauder

©1987 ESTÉE LAUDER, INC.


MONTALDO'S

BE A SUN CHILD
ALL WINTER LONG
WITH GO-BRONZE
ESTÉE LAUDER'S
NEW
SEE-THROUGH GEL

Not a tint or a make-up but a transparent greaseless gel that smooths under or over make-up and dries instantly; comes off with soap and water. New GO-BRONZE warms every skin tone, turning mid-winter pallor into an ingeniously natural mid-tropical sheen that makes a woman look younger, more vibrant. GO-BRONZE until the right island comes along.

Formulated in three shades, each $5.00:

EARLY SUN—gives a natural sunniness to pale skin that has not been exposed to the sun.

GOLDEN SUN—deepens skin that has already been tanned.

DEEP SUN—adds a fresh rosy glow to well-bronzed skin and tones down any "yellowing."

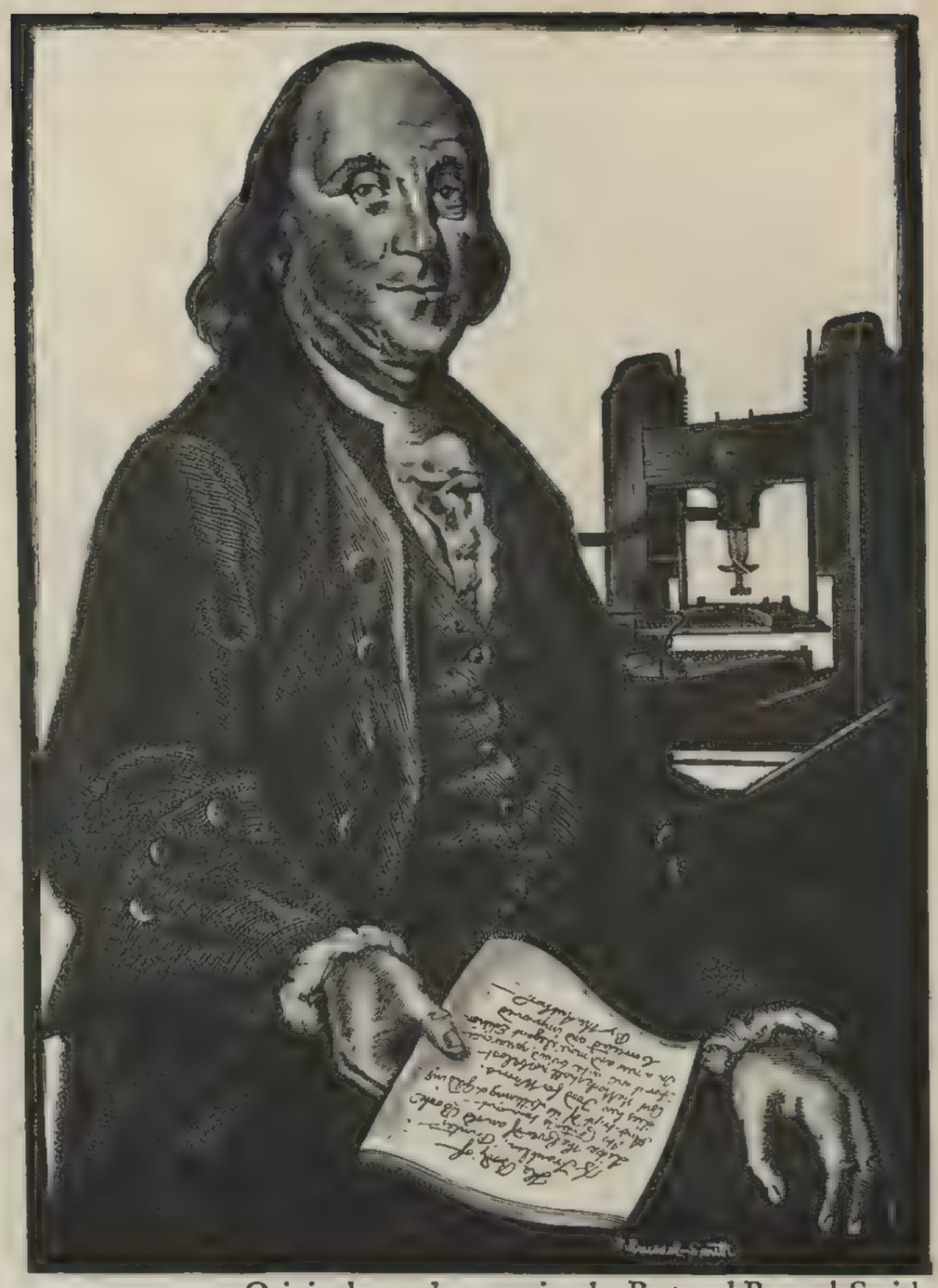
Estée Lauder





PHOTOGRAPH: SKREBNESKI ©1967 ESTÉE LAUDER, INC.

"I have not yet, indeed, thought of a remedy for luxury... BENJAMIN FRANKLIN



Original wood engraving by Bernard Brussel-Smith

"I am not sure that in a great state it is *capable of a remedy;* nor that the evil is in itself always so great as it is represented.

"Suppose we include in the definition of luxury all *unnecessary expense*, and then let us consider whether laws to prevent such expense are possible to be executed in a great country, and whether, if they could be executed, our people generally would be happier, *or even richer.*

"Is not the hope of being one day able to purchase and enjoy luxuries, a great spur to labour and industry?

"May not luxury, therefore, produce more than it consumes, if, without such a spur, people would be, as they are naturally enough inclined to be, lazy and indolent? *To this purpose I remember a circumstance.*

> "The skipper of a shallop, employed between Cape May and Philadelphia, had done us some small service, for which he refused to be paid. My wife, understanding that he had a daughter, sent her a present of a new-fashioned cap.
>
> "*Three years after,* this skipper being at my house with an old farmer of Cape May, his passenger, he mentioned the cap, and how much his daughter had been pleased with it.
>
> " 'But' (said he) 'it proved a dear cap to our congregation.'
>
> "How so?"
>
> " 'When my daughter appeared with it at meeting, it was so much admired, that all the girls resolved to get such caps from Philadelphia, and my wife and I computed that the whole could not have cost *less than a hundred pounds.*'
>
> " 'True', (said the farmer) 'but you do not tell all the story. I think the cap was nevertheless an advantage to us; for it was the first thing that put our girls upon knitting worsted mittens for sale at Philadelphia, that they might have wherewithal to buy caps and ribbons there; *and you know that the industry has continued,* and is likely to continue and increase to a much greater value, and answer better purposes.'
>
> "Upon the whole, I was more reconciled to this little piece of luxury, since not only the girls were made happier by having fine caps, but the Philadelphians by the supply of warm mittens."

"Poor Richard" put his finger on this simple key to an expanding economy over 200 years ago. So, isn't it strange to find people—well-meaning people—in this country today who still frown on the luxuries most of us work to enjoy? They want the government to restrict the broad range of products and services in the marketplace. And to cut back on advertising because it makes people want things they don't need.

Don't need? Well, of course, no little girl *needs* a bow in her hair. Yet, Mary Murphy will forever top off the apple of her eye with a ribbon. And where would the ribbon factories be without her? And the ribbon clerks?

It is just this very human desire to add the little frills to our living that has created our jobs and our prosperity . . . the ribbon factories and automobile factories and television factories . . . and the most dynamic economy in man's history. Shouldn't we be careful about how we tinker with the forces that have created all this? Because the simple, troubling truth is, nobody knows for sure how far you can regulate our economy without damaging it.

Magazine Publishers Association
An association of 365 leading U.S. magazines



Will you be one of the privileged Americans to share in this unique experience?

AN EXTRAORDINARY PROJECT—far greater in scope and significance than any other art publishing project ever seen — has caused great excitement among people with a serious interest in the cultural life of our time. It is the Encyclopedia of World Art, embracing in 15 volumes of surpassing beauty all of man's greatest achievements in the visual arts through the centuries. To turn the pages of these prodigious volumes . . . to read, to learn, to explore their visual delights . . . is a remarkable aesthetic experience, unlike any you have ever had before.

In hundreds of absorbing factual articles, prepared by the most eminent art authorities — and over 7,000 full-page plates measuring a full 9 inches by 12 inches in size — you will view rare treasures of renowned museums and private collections all over the world. Not only paintings, sculpture and architecture — but every art from armor to textiles, ceramics to tapestry, fashions, furniture and landscape gardening, ivory, jade and stained glass, jewelry and silver, basketry and featherwork, is included in these volumes.

The magnificent color plates alone, showing 2,000 art objects (many of them never before reproduced), are a totally new and striking achievement. They offer you the opportunity to gaze upon a breathtaking succession of beautiful images taken from 200 centuries of productivity.

The Encyclopedia of World Art is being made available to subscribers on a unique plan through which you have the advantage of conveniently budgeting your purchase over an extended period of time.

Send for free color prospectus

To learn how you may examine Volume I at leisure in your home and, if you wish, become a subscriber to the Encyclopedia, mail the attached card. You will receive a handsome 20-page prospectus, illustrated in full color, with complete details of this incomparable art library and the special budget plan available to subscribers. There is no obligation and no salesman will call. If the reply card has already been removed, simply write to McGraw-Hill Book Co., Dept. EF-101, 330 West 42nd St., New York, N.Y. 10036.

Encyclopedia of World Art

VOGUE'S READY BEAUTY

More is less—or less is more like it

To straighten out the ancient Chinese proverb, what we want in skin care implements is, or we wouldn't be human, more in the way of results, less in the way of effort and time on our part. Extension of the quick, quick mystique. This just about describes Coty Originals 1968 approach to getting makeup off cleverly, keeping skin clean, moist, soft. (The original Coty Originals concentrate on getting makeup on, cleverly.) Mostly fast working saturated pads, nested in flight-weight plastic jars, all done up chic with Coty's hot and cold pink motif. Very original and very with it. Take the makeup remover. One glide over, then a rinse with water, and you know you're clean. Eye makeup remover pads, freshener pads, fluid moisturizer in a tube, that does it. Midday, any time: a good and gentle pick up.

It takes one to know one

Just when we've got our audience convinced that we're open and above board as to makeup and such, along comes a product that shows us up for what we really are. Sly. And counter-sly. Like this: The same woman who frankly admits to wearing a wig ("It saves time for more important things." Ahem.) appears on ski slopes with complexion seemingly *au naturel.* So fresh and snow-tingling looking, you'd hate her if you didn't suspect her of playing the same old game. But the cosmetic is new. Elizabeth Arden's Creme Blush, conjured for bettering skin tones while endowing an innocent translucent glow. In four shades, plus a frosty high-lighter that turns to pure charm when used around hairline, eyes, cheekbones. Minimum disguise for the unbaby skin. Thankfully, for those who wouldn't try to fool anyone any part of the time, it can be used over foundation and powder.

A little more on the top

Some women simply love doing their own hair. Not that they don't like to be fussed over. They seem to get deep satisfaction from the rituals of washing, rinsing, setting, and finally combing it all out. These women, to say nothing of hair-conscious teenagers, should do nip-ups over Clairol's newest invention. Developed in France, not unreasonably called Claircare de Paris, it's used as a combo instant conditioner and setting lotion. Idea is not only to save time but to add bounce, body, long life to your set. Maybe a lot to ask from a little pale-blue fluid in a tiny one-application vial. But this is 1968. . . .





He bought it for its luxury—but all he talks about is performance. Owners of 1968 Cadillacs are so enthusiastic about the alert response and smooth, quiet operation of the new 472 V-8 engine, that they often fail to mention the other outstanding features. Your authorized dealer will point out the brilliant new interiors, concealed windshield wipers and improved variable-ratio power steering. Take the wheel and you, too, will experience performance that's remarkably bold and spirited. *Cadillac*

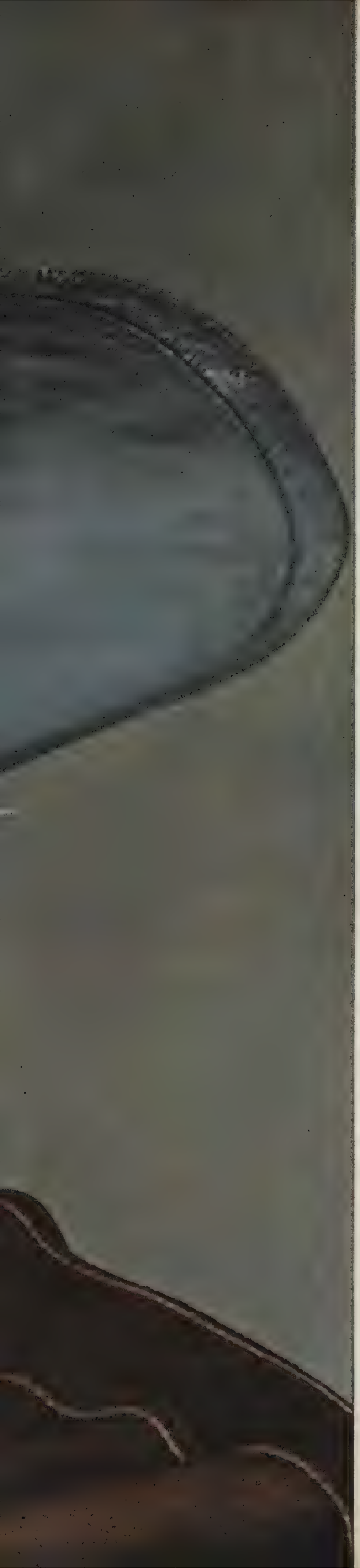
Shown here, the 1968 Cadillac Hardtop Sedan deVille



Cadillac Motor Car Division

Elegance in action...with the greatest "inside story" in fine car history





Revlon says: Yes. The Polished Face.

(ALL BLUSHES AND SHINE. ALL PEACHES AND GLEAM)

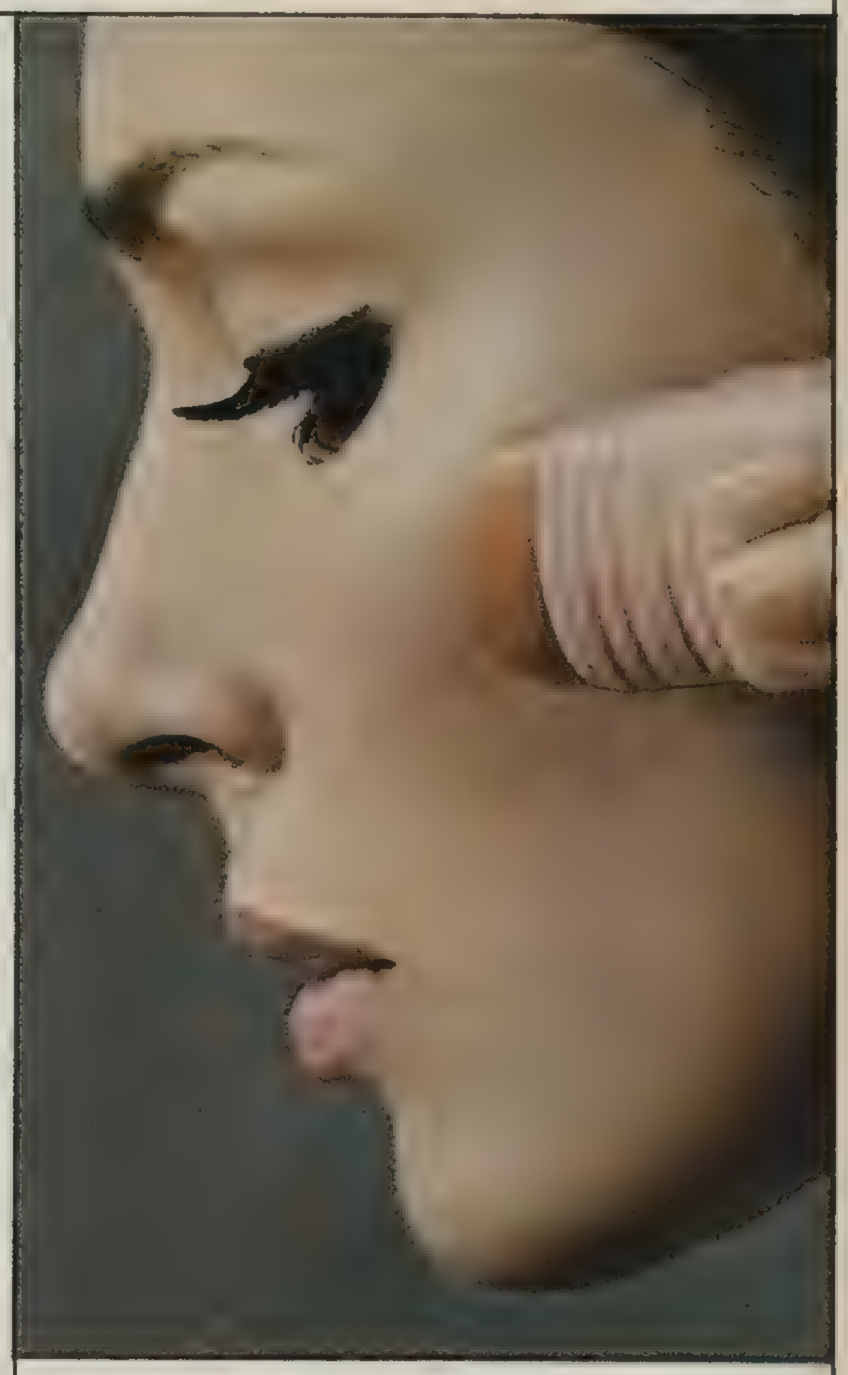
WHAT'S THE GREAT NEW FASHION IN FACES? WE COULD POLISH IT OFF IN A WORD. GLEAM. GLEAM'S THE THEME. THIS IS YOUR YEAR. TO SHINE.

The face that catches the light wears a brilliant little brainchild. New. Just invented. By Revlon. Face Gleamer. A glissy blushing stick. Quickens your face with color. Glistens it with gleam.

Dapple your cheeks with it. Glisten your chin with it. Highlight *everyplace* with it. Your whole face turns on. Youngs up. Blushes. Beams. Timid types may stop at cheekbones. Avant-gardes stop at nothing.



In 3 little gleam-ons of color: *Blush. Peach. Towny.* (And a highlighting slick of pure gleam: *Bare.*) Each in a swivel stick.



Yesyesyes. The polished face. The new rave-length. The Big To-do Today. Revlon blushes. Glistens. Accepts the beautiful blame. Gleam, everyone!

new Face Gleamer

Slick it over makeup. Or slick it on bare. Instant glow-power!

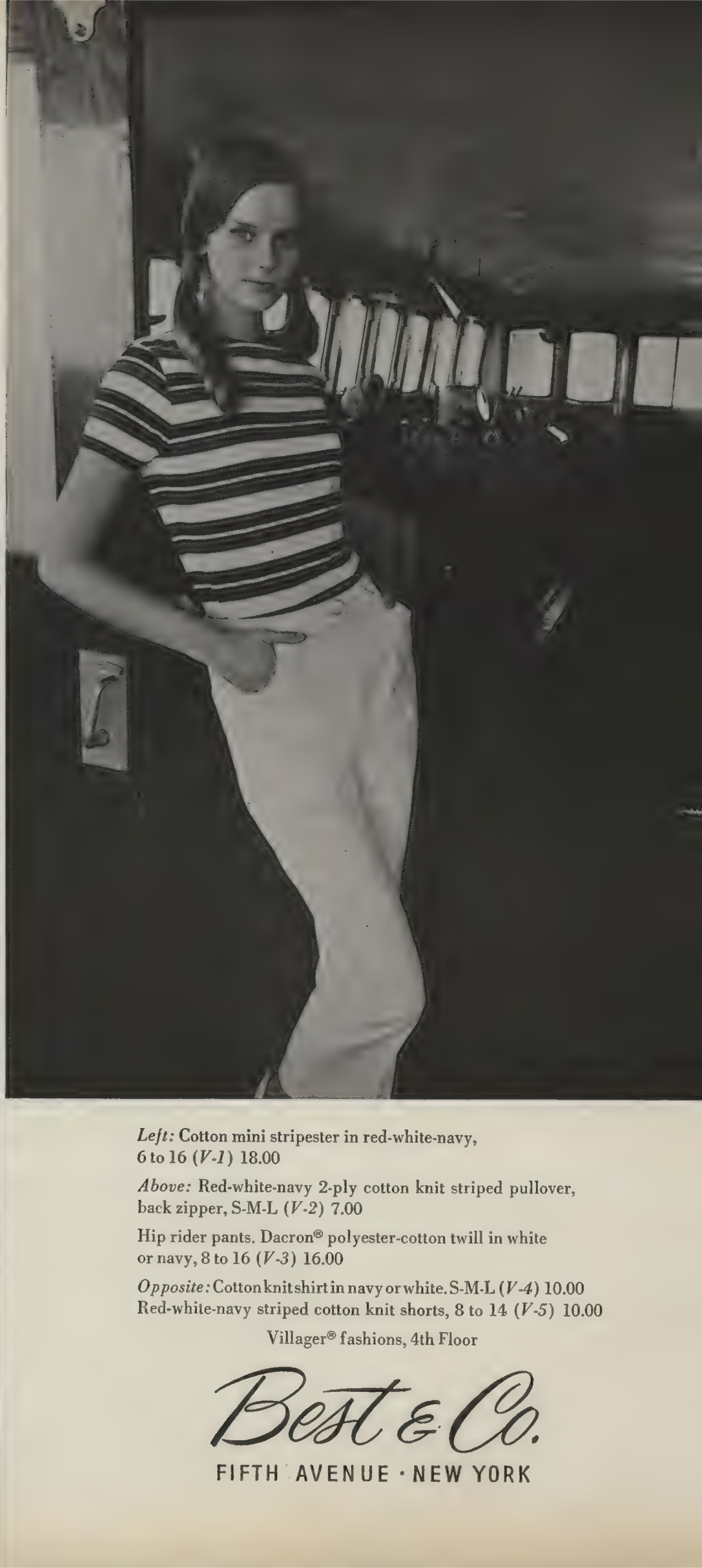
The Villager® goes with Grace

to

JAMAICA

Getting an early start on Jamaica fun is easy when you go with Grace Line. On board their luxurious cruise ships you can be as lazy (or active) as you like. Soak up the sun, swim, relax, or enjoy a glittering night life. Then arrive in spectacular Jamaica, thoroughly refreshed and raring to go. And do pack up lots of crisp, casual Villager® fashions, you'll find them perfect lazy-life companions.





Left: Cotton mini stripester in red-white-navy, 6 to 16 (*V-1*) 18.00

Above: Red-white-navy 2-ply cotton knit striped pullover, back zipper, S-M-L (*V-2*) 7.00

Hip rider pants. Dacron® polyester-cotton twill in white or navy, 8 to 16 (*V-3*) 16.00

Opposite: Cotton knit shirt in navy or white. S-M-L (*V-4*) 10.00
Red-white-navy striped cotton knit shorts, 8 to 14 (*V-5*) 10.00

Villager® fashions, 4th Floor

Best & Co.

FIFTH AVENUE · NEW YORK



The Villager® goes with Grace

to

JAMAICA

To explore fabulous Jamaica is to discover all the things it is. It's a quiet place in the sun where you can claim your own beach for a day. It's a mysterious paradise with an eerie haunted house legend. It's an awesome 600-foot waterfall thundering onto a beach. It's all things, and more. Discover it along with Villager®, the beautiful fashions for beautiful backgrounds.

Right: At Rose Hall, haunted home of the White Witch, Annie Palmer. Scalloped white cotton pique coverup, S-M-L (*V-6*) 19.00

Below: By the Dunn's River Falls in Ochos Rios, matching 2-piece pique swimsuit, 8 to 14 (*V-7*) 21.00

Opposite page: Swimming at Montego Bay, white cotton pique swim dress with open back, bikini pants, 8 to 14 (*V-8*) 21.00

Villager® fashions, 4th Floor



Best & Co.

FIFTH AVENUE · NEW YORK



The Villager® goes with Grace
to

JAMAICA

Enter the care-forgotten world of Jamaica. Stretch out on a sparkling Montego Bay beach and do nothing all day. Or ski, sail, fish, golf, play tennis, and live-it-up round the clock. Or shop for superb bargains in this marvelous duty-free port. Everything you might wish for is in Jamaica. And to get there in style, take along your pretty new Villager® fashions and go the holiday way with Grace Line.

Above: Striped swim suit of Arnel® triacetate and cotton in tangerine-white or Forget-Me-Not blue-white, 8 to 14 (*V-9*) 19.00

Right: Matching tie coverup, S-M-L (*V-10*) 18.00

Far right: Culotte dress of Arnel® and cotton duck in daffodil, 8 to 16 (*V-11*) 23.00

Villager® fashions, 4th Floor

Best & Co.

FIFTH AVENUE · NEW YORK







THE ART OF JUSTIN McCARTY: Discover the now look of the shirtwaist in our textured double knit of Celanese® Fortrel® polyester. Softly belted, newly yoked. Pink, yellow, green or navy. 6 to 20. About $46. JUSTIN McCARTY, a division of PARKLAND OF DALLAS, Inc., 429 Second Ave., Dallas, Tex.

CELANESE® FORTREL®

®TM of Fiber Industries, Inc.

BEAUTY CHECKOUT

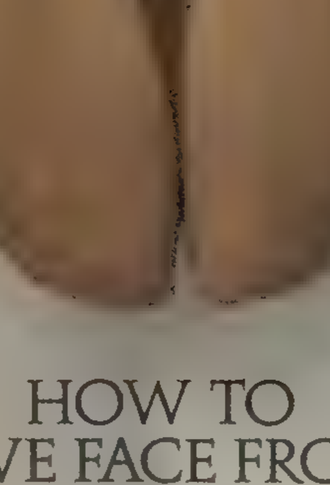
January 1

The new math Give this up. Give that up. That's what you said you were going to do, didn't you, midnight December 31st? Is 1968 nothing but subtraction? Ah, that's where the new math comes in. By diabolical subtraction you gain points. . . .

You minus cigarettes: gentle surgery If you long to emerge from a cloud of smoke, you'll like this program. It's a sweet one, deliciously mindful of the smoker's delicate nervous system, lovable personality, and all of the inferiority complexes—ill-advised, of course—that brought smoker here in the first place. . . . "Make a list of the reasons you want to stop smoking. . . . Keep a careful and complete daily smoking record for the remainder of this week. . . . Rank your cigarettes in order of their importance to you. . . . Begin avoiding situations where you are inclined to smoke heavily." . . . These are among the surprisingly gentle directives of Dr. Donald Fredrickson on the first mimeographed sheet that goes home with those beginners fortunate enough to get into the New York City Department of Health's newsmaking smoking-withdrawal program. The countdown is apt to go by percentages. From two packs to one pack a day makes you a 50-per-center, from twenty cigarettes to fifteen a 25-per-center, et cetera. . . . We gleaned the following details from one 100-per-center, a lively young woman who until a few months ago had rarely been caught simultaneously awake and smokeless and had in a few weeks finally eliminated that last adorable little "It helps me work" cigarette. Members meet in small groups led by moderator twice a week. Each group member has a card with pledge made at last meeting written on it. You're given card when you arrive; it's retrieved, with a new pledge, when you leave (somebody up there is watching). You're encouraged not to bite off too much in pledges, failure hurts, but to keep moving down in number. When someone takes a giant step or quits 100 per cent, group cheers. If backward step, group questions as to why, listens to lengthy excuses, generally puts finger on trouble. Moderator balances carefully. If group too critical, member might not dare come back and face up. Pledges all accounted for, talk centres on how goes it with each member. Question: "How did you cut out 100 per cent when, last meeting, you'd only cut down 45 per cent?" Answer: "I just felt so ridiculous counting out those cigarettes and waiting for the next hour when I could have another. Got mad. Am I going to let *them* boss me?" Question: "How do you feel?" Answer: "Awful. I must have twenty-five mouths and they all want a cigarette." Group, interpreting this as sign of weakening, rushes to aid; members identify with each other's progress. Comment: "Look, don't forget that you have an investment of thirty-two hours now, and you know the worst is over." From another chair: "Have you tried the deep-breathing exercises? Read the tip sheet." From the back of the room: "You know the good doctor says the craving lasts only a few seconds, and that clutch of seconds comes less and less frequently." . . . X might say, "It's just too much for me. I've been smoking twenty-five years. I don't think I'm going to make it." Y suggests, somewhat less than engagingly, "You're just setting yourself up for failure. Like 'poor little me' couldn't possibly make this hurdle. Remember, Dr. F. said: 'Beware of self pity.' Why don't you beware and get on with it?" . . . More silkily, Z murmurs "What you're giving up is a lot of expense you assumed at the expense of your health." . . . Then there's the philosopher with this advice: "We all have the capacity to grow. So do you." . . . All of the outrageous by-products of smoking withdrawal are taken up, too. Replacing compulsive smoking with compulsive eating? Dr. Fredrickson has thoughts. New York City 566-6801 is the number at which you begin to make negotiations. (More Beauty Checkout, page 34.)

HOW TO
SAVE FACE FROM
9 TO 5
AND
AFTER

A long look in the mirror. Then on goes the make-up. Suddenly your skin looks dewy-fresh, with a brisk walk-in-the-country air. But will it last? Only if Revenescence® went on first. Revenescence moisturizes your skin. Helps protect it from steam heat, sun, wind, air-pollution. The vandalism of time. You can't see Revenescence. It goes on unnoticed. Stays on. To do good deeds all day long. Result: You look as fresh at dinner as you did at breakfast. People will tell you to your face.



© Charles of the Ritz 1968

Charles of the Ritz



Sacony Island.

It's anyplace where the sun touches your fancy and your spirit dances like a wildflower.
Take flight in Sacony, the serious travel gear designed for your world without care.
This dazzling burst of flowers is Sacony Ciella.® Swings like a dream. It's washable, won't wrinkle and packs light for an easy get-away.
Sizes 8 to 18, $26. At fine stores everywhere. Go Sacony.® 1407 Broadway, New York, N.Y. 10018

For Pack Age people.

THE LADY WHO STANDS FOR QUIET REFINEMENT LIVES IN A SANDCASTLE®

"Le Soleil" in ENKALURE® nylon by ENKA. Sizes 8-18. About $35

The entire Sandcastle swimwear collection is now available at fine stores.

Sandcastle® • 110 East Ninth Street, Suite 1335 • Los Angeles, California 90015



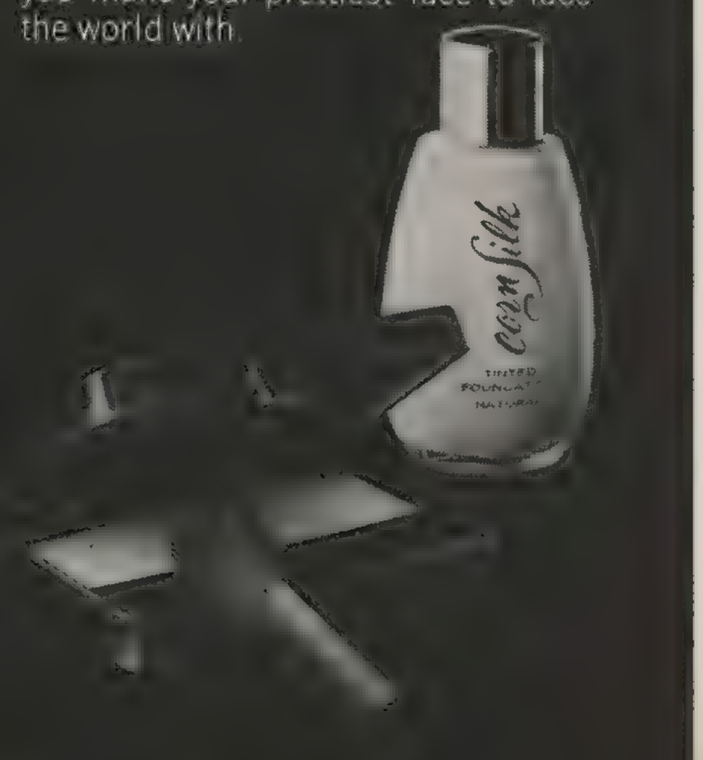
Sandcastle® "Another fine Kayser Roth Product"
Enkalure® is a reg. T.M. of American Enka Corp.

IF YOU LIKE TO LIGHT UP YOUR LOOKS, TRY THE CORN SILK COMPAT-IBLES.

Corn Silk Liquid Foundation in five shades, one right for you, $2.00.

Corn Silk Blush in peach, pink, and amber, $3.50.

From Shulton Cosmetics. To help you make your prettiest face to face the world with.



BEAUTY CHECKOUT

(Continued from page 30)

More new math: add up ounces, subtract pounds

"Must I have five fish meals a week? I hate fish." Lecturer: "Take your choice. Fish on the plate or fat on you." . . . "Do I have to eat liver once a week? I also hate liver." Lecturer: "If you can't abide liver, substitute fish. That makes six fish meals a week." . . . "What do I do when the rest of the family is eating chocolate-chip cookies?" Lecturer: "Lock up the cookies, give your children the key, and get busy prettying up some raw vegetables. Spear some snowy cauliflowerets and fat chunks of green pepper shish-kebab style, grab a jar of garlic salt, and you can sail through the first two Late Shows without damage." . . . "Shouldn't I polish off that lonely can of beer decorating my ice box? You know, wipe the old slate clean?" Lecturer: "Yes. Use it for a hair rinse. It will make your hair dazzle. While your hair is drying, slice an apple into tiny matchsticks and sprinkle them with sesame seeds. That'll keep you out of trouble, and it will also make the apple last longer."

Of stern stuff, the lecturers at Weight Watchers are made. In the first place, they're all graduate weight watchers, people who have overcome longstanding compulsive eating problems. Almost one million enlarged women, men, and teenagers have decreased themselves in this organization which now has made its attractive mark in twenty-eight states, Canada, Puerto Rico, Israel, and England. (Greece, France, and Hawaii are waiting in the wings.) . . . Our reporter, a nutrition scholar, finds some of the do-eats, don't-eats, and ounce-counts a bit trying, and sometimes arbitrary-seeming, but the discipline fascinatingly successful. Indeed, twenty departed pounds of her look upon the system with great respect. A wily sort, she has found her way around certain Weight Watcher prescriptions and proscriptions this way. Among permissible lunches are 2 ounces of cheese and one slice of bread. She makes a grilled-cheese sandwich of this, Muenster cheese, topped with a sliver slice of pimiento, sprinkled with thyme and oregano and cut into skinny fingers for longevity. . . . Two 8-ounce glasses of skimmed milk are musts each day. Not a milk-fancier, she spikes hers with vanilla or banana extract. . . . Tomato juice, 12 ounces, is an optional bonus. Of course, one can take one's juice straight, but she is wont to employ the lagniappe other ways. For instance, make a shrimp chowder. Cup skimmed milk, 6 ounces cooked shrimp, tomato juice, dash of dill, shake of onion salt—let simmer gently. . . . Or cook tomato juice down into a thick sauce for zucchini, add dry mustard, ginger, soy sauce, and a glimmer of Parmesan cheese. Shower with chopped parsley. . . . A Weight Watcher French Toast recipe (one slice bread immersed in beaten egg and broiled) she ploys with great charges of nutmeg, ginger, and cinnamon, cuts with scissors into triangles before broiling. "Makes crispy." . . . Beef (or lamb, if that's your thing) you can have three times a week, and chicken more often, skin removed. She lets a whole chicken swim in chicken bouillon (bouillon is an all-you-want matter) with thyme, parsley, a crumble of bay leaves, and a whisper of poultry seasoning. Then she weighs out her allotted 6 ounces, tosses meat back into broth, and the next night serves it chilled on a bed of watercress, garnished with cherry tomatoes. "After all, you eat with your eyes, too." . . . On the same principle, 6 ounces of boiled lobster meat join half-cup canned mushrooms, ribboned celery, asparagus tips, celery salt, and herbed vinegar in a grapefruit shell, prettily staying within prescribed bounds.

Five dollars admits you to membership in Weight Watchers. Every member has a coupon book to be presented every meeting. Two dollars admission, and the coupon for that evening is removed. You weigh in, and the resulting figure is recorded in The Book—by a WW official, not lenient old you. That's part of the discipline. Sixteen consecutive weeks are the objective, and if you've deleted a designated number of pounds, you're home free: a lifetime member, if you continue to behave yourself, no more money involved. Indeed, if you don't watch out, you're apt to become a lecturer. . . .

IF YOU HAVE TO POWDER YOUR NOSE A LOT, TRY CORN SILK





Try Corn Silk and forget about your face for hours.

Because Corn Silk leaves a lovely no-shine sheen that lasts for hours.

It's transparent, so it sets your make-up without adding color. With or without foundation, you'll like the look.

Corn Silk from Shulton Cosmetics. $2.00.

Taking off make-up is a drag.

So Coty Originals invented instant make-up remover pads.

Now, taking off make-up is a snap. Thanks to Coty Originals' new *Face Make-Up Remover Pads.* One little pad is all you need per job. Because each is loaded with a great new make-up dissolver. Enough to get even heavy stuff off with a few wipes and a rinse. You've *never* felt cleaner quicker.

Same goes for eye make-up. It all wipes off with a few fell swoops of an *Eye Make-Up Remover Pad.* The oil in these helps protect skin. So leave some on at bedtime.



Then follow with *Freshener Pads,* Coty Originals' pad way to zing up skin. (And not just at night, either.)

Neat? So's our new *Moisturizer,* last step after a thorough clean-up, first step when you're starting your Coty Originals make-up.

It's all so simple. No muss, no fuss. Just the Care Essentials. Another big idea from Coty Originals.

The Care Essentials By Coty Originals.



© 1968 Coty, N.Y. All rights reserved

SPECIAL FREE OFFER

Right now,
to introduce the Care Essentials,
you get the *Eye Make-Up Remover Pads*
free when you buy
the $2.50 *Face Make-Up Remover Pads.*
And the *Freshener Pads* free
with the $3.50 *Moisturizer.*

'68 Arrivals: Fashion Excitement by David Crystal -Via American Airlines —Destination, Southern California's Super-Spa—La Costa

The precision way to go: by American Airline's famous Astrojets. Where to stay: La Costa, where the limitless luxuries of hotel/country club/spa make it a strictly 1968-place . . . Wearing David Crystal '68 fashions: two-tone Ottoman with soldierly buttons. White with toast, navy or flame. About $46. The Piqué Stitch, white, aqua, navy, beige. About $40. Both in sizes 8 to 18; both in Wondercord®, 100% Dacron® Polyester double knit.



B Altman & Co

FIFTH AVENUE • WHITE PLAINS • MANHASSET
SHORT HILLS • ST. DAVIDS, PA.

Jordan Marsh

FLORIDA


AA
AMERICAN



'68 Arrivals: Resort Clothes, David Crystal —Fashion's Resort Hotel and Spa—La Costa

La Costa—1968's super-spa where you come for a visit, where you might buy or rent accommodations for a lifetime. Where they've thought of every thinkable luxury from Roman pools to saunas and sun slabs to racquet and saddle clubs. Reach this year-round vacation valley by jetting to San Diego on American Airlines. Wearing David Crystal beautiful fashions, photographed on the superb golf course: imported woven plaid by Boussac of France, 65% Cotton, 35% Rayon, in pink or assorted combinations of blues, greens, golds. About $30. Dashing little shirt dress of screen printed jersey, 100% Arnel® Triacetate, gold or blue. About $30. Both in sizes 6 to 16.

DAYTON'S OVAL ROOM®
MINNEAPOLIS • ST. PAUL • ROCHESTER

Harzfeld's
Petticoat Lane® Kansas City, Mo.

Sakowitz
HOUSTON



'68 Arrivals: Resort Clothes, David Crystal—Fashion's Way to Go —American Airlines



You in the gallery at the Second Annual American Airlines Astrojet Golf Classic with professional athletes participating. The dates: February 16, 17, 18. The place: La Costa—where the whole family plays, together or solo. You at the Spa, wearing fast-paced David Crystal fashions: imported Jacquard Piqué, 85% Cotton, 15% Rayon, bright white. About $36. Screen print, of Bandolero® 100% Textured Nylon, pink, blue. About $40. Both in sizes 6 to 16.

HUDSON'S
DETROIT

The HIGBEE Company
CLEVELAND

MONTALDO'S
ALL STORES

Doop's

Prices may vary slightly in certain cities.
All dresses at all stores listed

FOR FURTHER INFORMATION
REGARDING LA COSTA, WRITE DEPT. V,
RANCHO LA COSTA, 92008, CALIFORNIA.



*SLIGHTLY HIGHER IN SOME STATES.

Bill Blass,



is it nice to belt a girl in the solar plexus?



Roxanne.

NYLON AND SPANDEX STRETCH SATIN. WHITE, RAZZBERRY. SIZES 30 TO 36, ABC BRA SIZED. ABOUT 35.00* AT FINER STORES. WRITE: ROXANNE SWIMSUITS, 1407 BROADWAY, NEW YORK 10018.

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Isn't it worth a little extra time and money, to give yourself the best of it? That's what you do when you entrust your hair to a *professional* colorist working with *professional* coloring. If you're a do-it-yourself colorist, visit your beauty salon next time. Then look in the mirror!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK



VOGUE'S 27th PRIX DE PARIS

These are Thesis topics for Prix participants who have been notified by Vogue that they are eligible for this final stage in the competition.

• • •

Select one of the following questions, and answer in 1,500 words or less.

1. Who speaks most effectively to and for you and your contemporaries today?

2. Name five living authors whose work you would like to see in Vogue. Explain why you have chosen each author, and suggest topics for articles by each of them.

3. The name of the game: What are the In-things, the new raves on your campus? What are the moves—in fashion, gimmicks, books, movies, fun, words and phrases? What's Out?

Your typewritten Thesis must be received by February 5, 1968. Mail it to:
Prix de Paris Director
Vogue, 420 Lexington Avenue
New York, N. Y. 10017

TRAVEL

By DESPINA MESSINESI

The best ski news

In the blinding white universe of skiers, the transition from New York City to the Adirondacks' and New England's great ski terrains happens quickly—in just over an hour by jet.

For many skiers—not all of them necessarily Olympic material—who start with dry-run exercises, the method this year is Ski Way, a machine with a kind of platform that works in the living room. Its swing has something to do with ball bearings, and it conditions and strengthens the muscles of the legs and gives hip control (about $40). And there's always Bongo Board with its skittery rolling, and somewhat perilous action, performing good deeds for balance and hips and thighs (about $22).

"It's what goes on the feet that counts the most," said Mr. Harry Vallin, head of the Scandinavian Ski Shops in New York. New for the experienced skiers is the Rosemount Fiberglas boot which opens on hinges like a door. Built into the plastic lining, soft as glove leather, is a series of pockets which may be stuffed with pads for gripping fit and comfort ($145).

Cold feet for skiers (and hunters) are definitely out. Over silk stockings—white are considered warmer than those in colour—go thermal socks, now wired for warmth in a new version with pockets at mid-calf for matchbox-sized batteries ($9.95 in men's and women's sizes). Two-layered long johns have air space between the cotton and the flower-sprigged woollen, building up insulation like old-fashioned storm windows ($5.95).

Stretch ski pants settle on the hips like Levi's. Turtlenecks, Ban-Lon or cotton, come in some forty colours, stripes and prints ($4.50 to $9.95). Ski coveralls, zippered like Sir Winston Churchill's famous jumpsuit, fit into parka pockets for emergencies, wet snow, sleet ($24.95, in orange, yellow, navy, and black). An efficient chamois face mask is not expensive ($1.98).

Goggles to be worn over glasses are fittingly called The Bug ($3.95). Some goggles and wrap-around frames, softly cushioned in foam rubber, have lenses which change automatically with the light—like those used by pilots ($6.95). Other goggles come with changeable lenses which snap on and off ($5.95). Yellow plastic visors flip up and down like crusaders' helmets ($3.95).

For that serious and basic business of the skis—metal, fibre glass, standard, shorties, competition, or whatever—the Scandinavian Shop has each person fill out a form giving age, weight, height, and ski ability. Upstairs, the same form works for the rental of skis, boots, poles, even parkas and pants. (Ski rental for a weekend, $12.90.)

The new ski department at Abercrombie & Fitch stocks cosmetics especially for skiers and used by the U.S. Ski Team.

Mohawk Airlines, jet-powered, is the first to switch to a one-class fare. It's called "R" for regional because of Mohawk's short air routes. To the ski slopes of Stowe and Sugarbush, round-trip ticket, New York City to Burlington, Vermont, costs $50.10 plus tax. Mohawk arranges for limousine service from the airport to either ski place, $6.50. The great buy for skiers who can plan a long weekend or a month is to, say, take off Thursday evening and return either on a Sunday morning or Monday afternoon. For this the fare is $31.80 plus tax. The trick—no flying on Friday and Sunday afternoons or on Monday mornings. Same fare and bargains work from New York City to Saranac Lake and Lake Placid. Limousine charges are only $2.50.

For sportsmen ready to take off very early on a Saturday morning and return no later than six on Sunday afternoon, the fare is $30 plus tax. This same $30 ticket goes for most of Mohawk's network fanning around ten states plus Washington, D.C.



If you're "over 30"... How's your WAISTLINE?

If you are "over 30" . . . lax muscles can often cause a "wandering waistline." Or perhaps it's your hips, tummy or thighs that just aren't "in line" with the rest of your pretty figure.

NOW there's a wonderful NO-WORK way to make those loose muscles hold you in more. It's Relax-A-cizor! Reduces SIZE of hips, waistline, tummy and thighs while you REST . . . at home! No weight loss!

IT'S EFFORTLESS!

This is honest-to-goodness beauty exercise. But without work! Not a whit of effort! Firms and tones those troublesome figure areas in a delightfully pleasant way! Takes as little as 30 minutes a day! More than a quarter-million women own Relax-A-cizors because THIS is the modern way!

EASY TO USE!

All YOU have to do to reduce the size of your waistline, for instance, is to slip on the convenient waistline Beauty Belt . . . turn up some little dials while you're relaxing with your favorite novel or TV program. Then presto — you're doing your beauty exercises!

HERE'S WHY RELAX-A-CIZOR WORKS: Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, abdomen and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

More than a quarter of a million owners!

No Work!
No Weight-Loss!

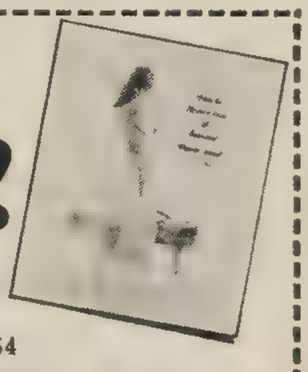


©Relax-A-cizor, 1968

FREE! Find out what Relax-A-cizor can do for YOU! Send coupon for your free copy of new full color 1968 brochure that tells "How to Reduce Size of Waistline, Hips, Abdomen and Thighs." No cost. No obligation.

RelaxAcizor®

PRINCIPAL OFFICES: LOS ANGELES, CALIF., 980 No. La Cienega Blvd., OL 5-8000 / NEW YORK, N.Y., 575 Madison Ave., MU 8-4690/CHICAGO, ILL., 29 E. Madison St., ST 2-5680 / Representatives in cities nationwide! ...available in Canada, Mexico City, Hong Kong, Manila... (overseas franchises available)



FREE!

Relax-A-cizor, Dept. 20-610
980 No. La Cienega Blvd.
Los Angeles, California 90054

Please rush me free information on "How to Reduce Size of Hips, Waistline, Abdomen and Thighs." No cost. No obligation.

☐ MRS. ☐ MISS ☐ MR.

NAME_____

ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

☐ I am under 18. ☐ I am over 18.

☐ I am also interested in a selling career with Relax-A-cizor.

20-610 801

Some goddesses were born that way. Some know the Secret of the Sea.



© Dorothy Gray Cosmetics, 1967

Secret of the Sea is the precious cream with an oceanful of moisture.

And now Secret of the Sea is a collection of lipcolors that kiss your thirsty lips with moisture...nailenamels so rich they can only do you good.

Twelve divine shades of Secret of the Sea lipcolor and nailenamel. You may want them all.

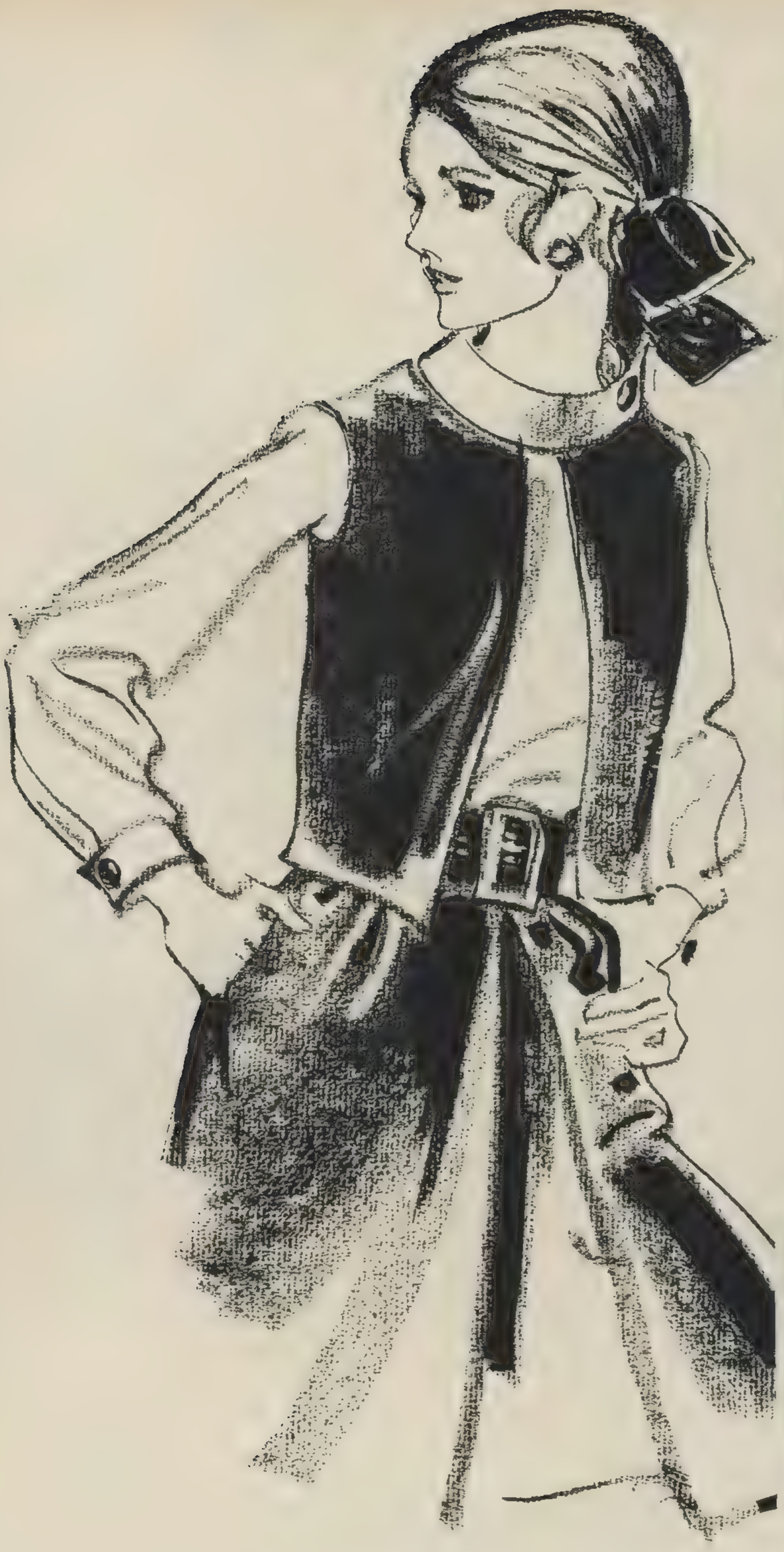
There are two ways to be a goddess. One is to be born that way.

The other is to know the Secret of the Sea.

Secret of the Sea
by Dorothy Gray



at appointed stores.



Our vested costume of double faced crepe.
Black with mortar or navy with white.
Sizes 6 to 14. About 100.00
At Sakowitz Bros., Houston;
Bergdorf Goodman, New York;
B. Seigel, Detroit

the Sidneys

498 SEVENTH AVENUE, N.Y.

VOGUE'S

"The Ball," a price-less party in New York



1



2



3

4

"The Ball," flashing signals as invisible and clear as Telstar, enmeshed a super catch of Parisians and New Yorkers. From New York: a mini guest list with maximum pow. From Paris: Hubert de Givenchy, who brought with him twelve mannequins to show his winter collection, and Alexandre of Paris for the mannequins' hair.

The party clicked with the clique-iness of friends, many wearing Givenchy dresses, who had often met at the famous Givenchy salon on Avenue Georges V—but this was The Plaza Ballroom in New York. A small runway cut through a sea of tables covered in navy blue and shimmered in silver. After the fashions and dinner came dancing. "A very real crowd, uncrowded," said one guest at "The Ball," which had no gimmicks, no pay, except by the hosts who made contributions. In marking a century and a half of

NOTEBOOK



5

6





7

The New York City Mission Society, this ball made of a celebrated cause, a *cause célèbre.*

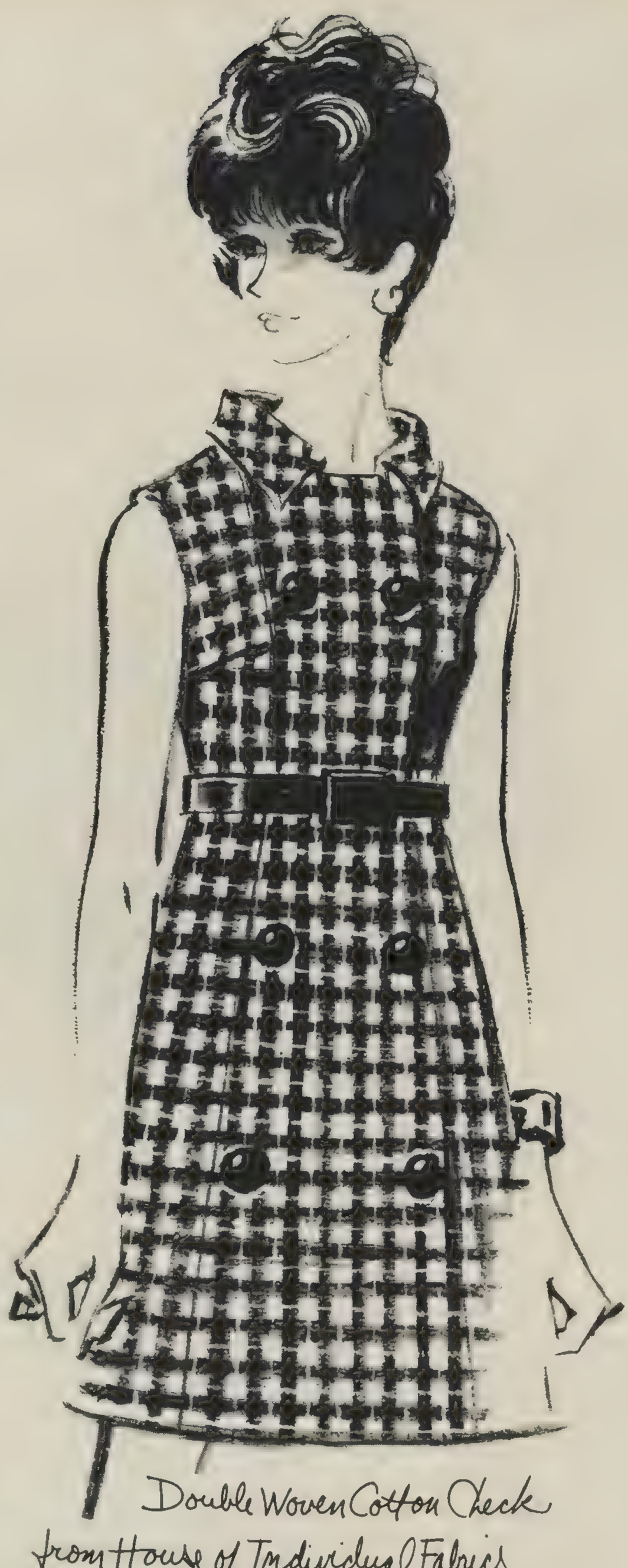
1. Paris mannequins showing the Givenchy collection in The Plaza Ballroom. 2. M. Hubert de Givenchy and Mrs. Cliff Robertson, co-chairman of "The Ball." 3. The three Cushing sisters: Mrs. William S. Paley and Mrs. John Hay Whitney in Givenchy dresses, with Mrs. James W. Fosburgh. 4. Mr. John Hay Whitney and Mrs. Joseph P. Kennedy. 5. The Duchess of Leeds, left, with Mr. and Mrs. Pierre Schlumberger. 6. Senhor Duarte Pinto-Coelho and Comtesse Jean de Rohan-Chabot. 7. Mr. Harry Platt and Mlle. Perine d'Armaille. 8. Senhora Walther Moreira Salles and Mrs. Gardner Cowles. 9. Guests watching the fashions.



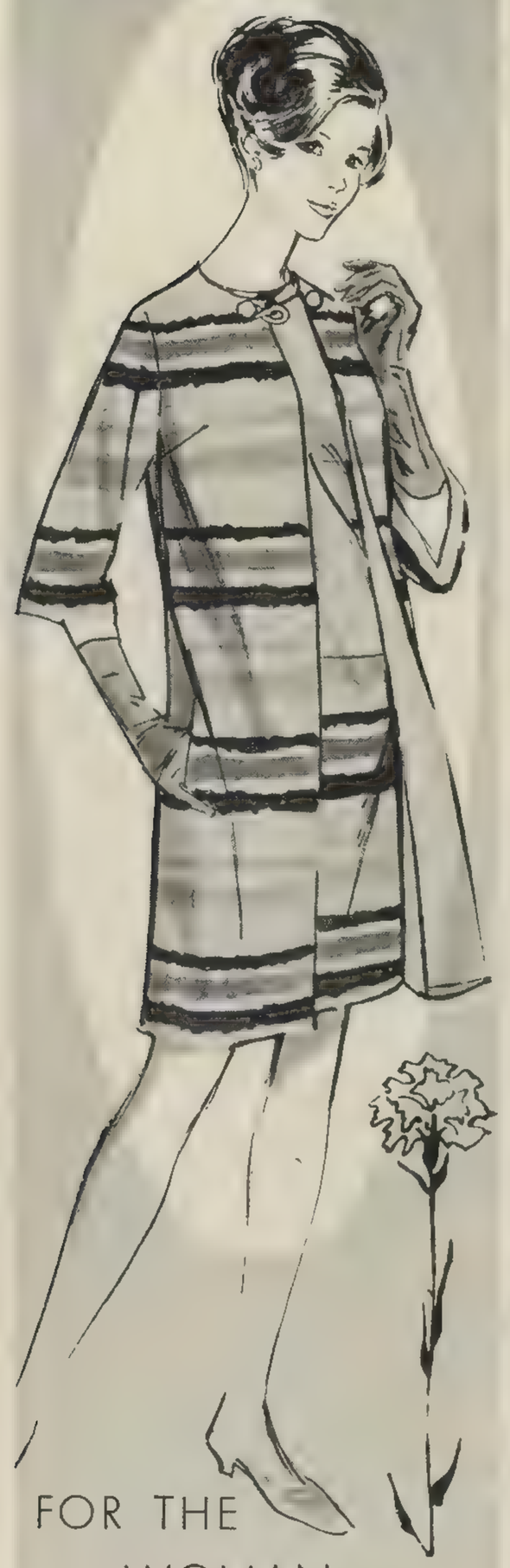
8

9





Marjorie Montgomery
OF CALIFORNIA



FOR THE
WOMAN
WHO LIVES IN A
"LOOK"

IRISH LOOM'S Imported Linen Costume...a fully lined sleeveless dress and matching coat in oatmeal with interesting screen printed stripes in navy, brick and lime. Sizes 6-20 retail about $110.00

(slightly higher on West Coast)

Abercrombie & Fitch, all stores; Montaldo's, all stores; Doop's, East Orange; Garfinckel's, Washington, D.C.; Dagmar Fashions, Ft. Lauderdale; B. Siegel, Detroit; Thal's, Dayton; Carson's, Chicago; Chudik's, Birmingham, Mich.; Jeanne Osmundsen, Milwaukee; Topp's, Omaha; Marjorie Taylor, Kansas City, Mo.; Maison Blanche, New Orleans; Goldwaters, Phoenix; Dorothy Rice, Tucson; John Hogan, San Diego; Bullock's, Pasadena; Santa Ana; or write Marjorie Montgomery of California, 746 South Los Angeles Street, Los Angeles, California 90014

VOGUE'S SPOTLIGHT
Pop Music

BY RICHARD GOLDSTEIN

The Paupers arrive

The Paupers, from Toronto, have made it in New York. To any rock group from east of the Rockies, that is the ego-equivalent of scaling Mount Everest, running the four-minute mile, and riding the perfect wave—all in the same sweet trip!

Sitting on superplush cushions, their boot heels buried in office carpeting, the Paupers glisten with the present presence of superstars-to-be. They are arriving, and they can smell it. At the Monterey International Pop Festival last June, that part of the crowd not already decimated by the wall-to-wall sonics heard these four guys make electric licorice out of a simple rock tune. And in New York they pop up periodically in the city's best-known clubs and concert halls, sometimes as the B-group to stratospheric combos like the Jefferson Airplane.

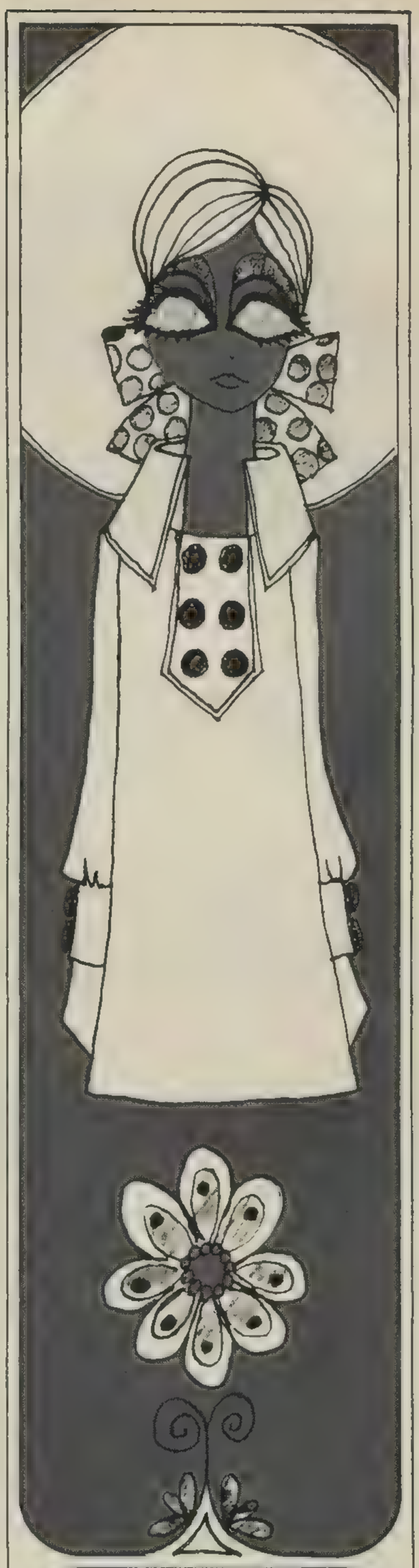
It was while backing the Airplane at Greenwich Village's Cafe Au Go Go that the Paupers made their New York début before an audience of rock partisans. Everyone had come to hear Grace Slick and company tear the fur off a White Rabbit or two, but everyone left talking about those kids with the growling bass and all those drums.

From the start, the Paupers offered two potent attractions to an audience in search of the New. First, they used two full sets of drums, one played rock-style by Skip Prokop who spent his pre-Pauper years with Canadian marching bands. Complementing and sometimes contrasting with Prokop's sturdy back beat, both Adam Mitchell and Chuck Beal, the rhythm and lead guitarists, share a second set of toms, slamming down counter-rhythms until the ground vibrates in protest. In the quiet moments, there is the bass player Dennis Gerrard who grunts and grimaces over his stunning solos like a man on the verge of electrocution.

Placing drums and bass, usually limited in rock to shading the more flamboyant guitar lines, into positions of prominence made the Paupers instantly unique. And though it tended to overshadow their subtler achievements in composition, vocalizing (Adam Mitchell does most of the singing from under a mop of the reddest hair in rock), and just-plain-joyous energy, the bass and drum thing made everyone there blow their cool and listen hard. In the audience was Albert Grossman, who manages Bob Dylan. He, too, can smell arrival: He signed the Paupers shortly after that first set. Which was lucky. Because the group had leaped so hard at the chance to play behind the Jefferson Airplane that they did the gig without pay.

Copper-coloured sideburns making peninsulas in his cheeks, Adam Mitchell digs his boots into Albert Grossman's carpet and explains about making it in New York. "Nobody's heard of you till you come here," he said. "When you make good, you go back home and clean up." The Paupers have one album, *Magic People*, on Verve Forecast.

EDITOR'S NOTE: *At twenty-three, Richard Goldstein is a recognized authority on pop music, partly because he has young ears, taste, and respect for music. A graduate of Hunter College, he received his Master's from the Columbia School of Journalism.*



A bit too bold to be basic. A cut too classic to be cute. The sedate and saucy dress. As seen in Rayon blended Linen. Shiny Patent-Covered Buttons. Black, darkest Blue, darkest Brown, and string-White. About $40.00.

Abraham & Straus, Brooklyn
Carson, Pirie Scott, Chicago
Jordan Marsh, Florida
Bullock's, Southern California

✳ s. howard hirsh
california

732 S. LOS ANGELES ST., LOS ANGELES 14, CALIF.
498 SEVENTH AVENUE, NEW YORK, NEW YORK



Lift The Veil of Facial Lines

that whispers little lies about your age

Most of us are familiar with the facial smoothness of cinema beauties who seem ageless—whose facial appearance never seems to change from what it was 5, 10 or 15 years ago. Perhaps you've envied these people, their thirtyish look, even wished you could explore their secrets. If you would like to overcome the ravages of time, smooth the lines that announce your age, if you want, in fact, to accomplish this younger look, to make your 2nd Debut, please read on.

It's an accepted fact that after age 35, in the female, the stratum corneum layer of the facial skin has a reduced ability to obtain water and retain it. It is when the skin loses water moisture that lines begin to appear on the skin's surface, at first around the eyes, mouth and forehead. As the skin becomes drier the lines become deeper, until finally the lines become wrinkles and age lines that mark the passing of each year. As moisture departs, the veil of age begins its inevitable descent.

But recently a dedicated team of men researched and developed what is now considered a whole new concept in removing and reducing lines in the stratum corneum layer. The principle of their discovery is natural and simple. It is based upon supplying to the surface of the skin the natural ingredient which enables the skin to maintain its youth giving water moisture balance. This key ingredient is the synthesis of a natural factor of human tissue which makes it readily acceptable to the skin, and is known to our scientists as CEF, (Cellular Expansion Factor). CEF, licensed solely to Arrivals, Ltd. for distribution in this country, is contained in the liquid appropriately named *2nd Debut*. Women of all ages both here and abroad have been thrilled and delighted with the results of this new discovery. When *2nd Debut* with CEF is applied to the skin's surface, facial lines start to smooth out and become less and less visible . . . to give your skin that much desired more youthful look.

Your "lift" is in a bottle containing the non-oily, pleasantly scented emulsion *2nd Debut*. At night, before retiring, and after your make-up has been removed and your facial skin is free from traces of cleansing cream, you smooth a small amount of *2nd Debut* over your face and neck. Spread it gently with a circular motion of your finger tips, until it vanishes into your skin. Now is when the change begins. There is no stretching, no peeling, nothing more than just a simple and delightful few minutes with yourself each night before retiring, for half dozen or dozen nights in succession. The veil of facial lines will start to disappear as you actually smooth the age lines out of your face. Day by day you watch the lines around your eyes, over your cheek bones, around your nose and at the corners of your mouth lessen and lessen as they become more difficult to find. This simple nightly routine will keep your face in this new state for as long as you want to enjoy the younger look.

2nd Debut is made in two potencies. The first contains CEF 600 and is designed for the woman under forty who has started to line before her time. $3 for 4 oz. bottle.

The double-potency CEF 1200 was formulated for the face over forty; or for the impatient lady who wants visible results without delay. It smooths age lines faster. In only a few days you see a marked change. The four ounce bottle is but $5. Either will make and keep every woman looking younger than her years.

Now, to prepare your skin to receive these treatments, *2nd Debut* Liquid Cleanser was developed. Its results are dynamic. Its application is different, for it is to be applied in a thin layer over your face and throat. Then rinse off with cool water. Now your skin is clear, clean. Really clean! Price is $3 for two ounces. Four ounce size, $5.

2nd Debut Liquid Makeup (with CEF 600) is probably the most covering make-up in all the world, yet so natural-looking and smooth on the face, no one would ever suspect it of being make-up. Imparts a flattering, flat matte finish and hides most blemishes completely. Moisturizes, too, with CEF 600. Six shades from which to choose. One ounce flacon is $3.

2nd Debut Pressed Powder is used over *2nd Debut* Liquid Makeup when extra opacity is needed but is generally used alone. It, too, gives a non-reflecting matte finish to the skin and is rich in CEF 600 for moisturizing. Seven shades make it easy to choose the right one for you. In an attractive compact with mirror and puff. $3.

Finally, *2nd Debut* Body & Hand Lotion (with CEF 600) is a most welcome sensation in body and hand grooming. Imparts a feeling of luxury to the body that makes you regard yourself with extra importance. And its CEF 600 richness quickly defeats the cause of chapping and roughness with its deep moisturizing of your hands. This is a dual-purpose balm with an immediate and pleasurable effect. $3 is the 6 ounce bottle. Money back guarantee on all *2nd Debut* products.

At Better Department and Drug Stores

2nd Début

WITH CEF 600

ARRIVALS LTD., CHICAGO, U.S.A.





You'll find the
Ship'n Shore®
pantshirts and shifts
shown on the back cover
at these and other fine stores.

From left to right:
Butterflying pantshirt. $6.
Hoover-collar kick shift. $8.
Flowery resort pantshirt. $6.
Embroidery-bound shift. $8.
All in 50% polyester, 40% rayon, 10% linen.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES.

ARIZONA
Tucson; *Goldwyn's*
Tucson; *Korby's*
Tucson; *Mays*

CALIFORNIA
Anaheim; *S Q R Store*
Arcadia; *Hinshaw's*
El Cajon; *Evelyn Wigton's & branch stores*
Fresno; *J. M. McDonald Co.*
Inglewood; *Boston Stores of Southern California*
King City; *Town 'N Country*
Lafayette; *McCaulou's*
Los Gatos; *Chrislow's*
Milpitas; *Cracolice's*
Pacific Grove; *Holman's*
Palo Alto; *Bergmann's*
Redding; *The Carriage House*
Riverside; *Harris'*
Roseville; *J. M. McDonald Co.*
Sacramento, Stateline; *Lawrence's*
Salinas; *Brown's*
San Bernardino; *Harris' & branches*
San Diego; *Walker Scott & branches*
San Jose; *Bergmann's*
San Luis Obispo; *Rileys*
Santa Barbara; *The Sands*
Vallejo; *Levee's*

CONNECTICUT
Naugatuck; *M. Freedman Co.*
New Milford; *Jos. Golden & Sons*
Ridgefield; *Teen Fashions*
Trumbull; *D. M. Read*
Wallingford; *Fashion Studio*
West Haven, Branford; *Horwitz Dept. Store*

DELAWARE
Seaford; *Peebles*

DISTRICT OF COLUMBIA
Washington; *Kann's*
Washington; *Lansburgh's*

HAWAII
Hanapepe, Kauai; *Roberts*

MAINE
Augusta; *Town'nCountryFashions*
Bangor; *Freese's Inc.*
Bath; *Edna Mae Shop*
Biddeford; *Butler's*
Biddeford; *Matson's*
Bridgton; *Town & Country*
Brunswick; *Senter's*
Camden; *Achorn's*
Caribou; *L. S. Hall Co.*
Farmington; *Chassie's*
Old Town; *H. M. Goldsmith*
Pittsfield; *The Fashion*
Portland; *Porteous, Mitchell & Braun*
Portland; *Rines Bros. Co.*
Waterville; *Butler's*
Waterville; *Sterns*
Westbrook; *Parker's Dress Shop*

MARYLAND
Cumberland; *Cumberland Cloak & Suit*
La Vale; *Casuals Inc.*

MASSACHUSETTS
Athol; *Moskovitz Woman's Shop*
Bedford; *Stefanie Fashions*
Boston; *Gilchrist Co. & branches*
Boston; *Jordan Marsh Co. & branches*
Brockton; *Edgar's*
Burlington; *Almy's*
Chicopee; *Ferris Inc.*
Danvers; *Almy's*
Fall River; *Edgar's*
Fall River; *R. A. McWhirr Co.*
Framingham; *New York Store*
Indian Orchard; *Kitchener's*
Leominster, Fitchburg; *The William A. Allen Co.*
Lynn; *T. W. Rogers Co.*
Malden; *Boston Leader*
Methuen; *Almy's*
Middleboro; *The Boston Store*
New Bedford; *New Bedford Dry Goods*
No. Adams; *W. G. Roberts Co.*
Pittsfield; *England's*
Pittsfield; *Holden & Stone Co.*
Plymouth, Nantucket, Cape Cod; *Buttner Company*
Revere; *Almy's*

MASSACHUSETTS *(cont'd)*
Rockland; *David S. Morse*
Southbridge; *Edwards*
S. Lancaster; *Academy Shop*
Waltham; *Grover Cronin, Inc.*
Winthrop; *Michael's*
Worcester; *Barnard, Sumner & Putnam Co.*
Worcester; *R. H. White Co.*

NEVADA
Reno, Carson City; *Murdock's*

NEW HAMPSHIRE
Concord; *Britt's*
Dover; *Hooz's Apparel Shop Corp.*
Lebanon; *Currier & Co.*
Manchester; *Leavitt's*
Nashua; *Harper's*
Nashua; *Speare Dry Goods*
Plymouth; *Style Center*
Woodsville; *Hovey Shops*

NEW JERSEY
Bergenfield; *Florence Shop*
Bridgeton; *Rovner's*
Clifton; *William's*
Jersey City; *Thorn Dellal*
Millville; *Fashion Shop*
Montclair; *Louis Harris*
Newark; *Bamberger's & branches*
Rutherford; *Drucker's*
Summit; *Brooks of Summit*
Trenton; *Nevius-Voorhees*
Vineland; *Marrene Shop*
West New York; *Lily Shoppe*

NEW MEXICO
Hobbs; *Dunlap's*

NEW YORK
Albany; *John G. Myers*
Amsterdam; *M. Lucie Co.*
Boonville; *Hill's*
Buffalo; *Hengerer's*
Buffalo; *Hens & Kelly & branches*
Chester; *Fashions by Josephine*
Cornwall; *Edgar's*
East Aurora; *Seamon, Hoop & Morey*
East Rochester; *Saxton's*
Elmira; *Iszard's*
Glens Falls; *Fowlers Inc.*
Hamilton; *Hamilton Dept. Store*
Horseheads; *J. H. Cohen*
Hudson; *Richman's*
Johnstown; *Gould's*
Lockport; *Williams Bros.*
Massena; *Levine's*
Middletown; *Tompkins Dry Goods*
New York City; *Wollman's*
New York City; *R. H. Macy & Co. & branches*
Nyack; *VanderWaldes*
Olean; *Jayne's of Olean*
Painted Post; *Ben Brown*
Patchogue; *Swezey's*
Peekskill; *Rudolph's of Westchester*
Penn Yan; *Lown's*
Rome; *Kanoff Dept. Store*
Syracuse; *E. W. Edwards & Son*
Syracuse; *Witherill's*
Walton; *Style Shop*
Watkins Glen; *Possee's*

OREGON
Coos Bay; *The Hub*
Eugene; *The Broadway*
Oregon City, The Dallas; *Lance Apparel*
Pendleton; *The Bon Marche*

PENNSYLVANIA
Allentown; *H. Leh & Co.*
Allison Park; *Deb & Dame Shop*
Altoona; *Wm. F. Gable Co.*
Apollo; *Rubin's*
Beaver Falls; *Junior Deb Shop*
Beaver; *Koelbel's*
Belle Vernon; *Vic's*
Bradford; *Johnston Store*
Brookville; *Rubin's*
Brownsville; *Kart's*
Burgettstown; *Robert's Dress Shop*
Butler; *A. E. Troutman Co.*
Clarion; *Jerri's*
Clearfield; *Leitzinger's*
Chester; *Speare Bros.*
Coraopolis; *The Katy Shoppe*
Dubois; *Leonardson's*
Ebensburg; *Shadden's*
Emporium; *Vogue Shoppe*
Erie; *Erie Dry Goods*

PENNSYLVANIA *(cont'd)*
Export; *The Hub Store*
Franklin; *The Fashion*
Greensburg; *Royer's Inc.*
Greensburg; *A. E. Troutman*
Harrisburg; *Bowman's & branches*
Harrisburg; *Fellers Inc.*
Huntingdon; *Poser's*
Indiana; *A. E. Troutman*
Johnstown; *Berg's*
Johnstown; *Glosser Bros.*
Johnstown; *Penn Traffic*
Kane; *Suzanne Shop*
Latrobe; *A. E. Troutman*
Leechburg; *Philadelphia Store*
Lewistown; *Dank's*
Lock Haven; *Luria's Women's Shop*
Manheim; *Jane's Dress Shop*
McKeesport; *Immel's*
Meadville; *Crawford Store*
Midland; *Fannin's*
Mt. Union; *Dave Saxe's*
New Brighton; *Betty Shoppe*
New Castle; *Strouss-Hirshberg's*
New Castle; *A. E. Troutman*
New Kensington; *Hart's*
Oil City; *Brody's*
Philipsburg; *Parsky*
Pittsburgh; *Gimbels & branches*
Pittsburgh; *Joseph Horne Co. & branches*
Ridgeway; *Brody's*
Scranton; *Scranton Dry Goods*
St. Mary's; *Berman's*
Sharon; *Whitmer-Smith*
Sunbury; *Bowmans-Sunbury*
Uniontown; *Kaufman's*
Uniontown; *Metzler's*
Vandergrift, Brookville, Apollo; *Rubin's*
Windber; *Eureka*
Windber; *Jo-Vee's*

RHODE ISLAND
Providence; *The Outlet Co.*
Wakefield; *Kenyon's*
Wickford; *Wilson's Inc.*

VERMONT
Burlington; *The Fashion Shop*
St. Johnsbury; *Hovey Shops*
Springfield; *Furman's*

VIRGINIA
Alexandria; *The Scott Shop*
Bristol; *Parks-Belk Co.*
Falls Church; *The Style Shop & branches*
Fredericksburg; *The Fashion Plate*
Harrisonburg; *Leggett's*
Leesburg, Purcellville; *Town & Country Shops*
Martinsville; *Globman's*
McLean; *Eleanor's Town & Country*
Norfolk; *Smith & Welton*
Richmond; *Miller & Rhoads*
Richmond; *Thalhimers*
Roanoke; *S. H. Heironimus*
Winchester; *Leggett's #187*

WASHINGTON
Bremerton; *Bremers*
Pasco; *Carl's*
Richland; *The Bon Marche*
Spokane; *The Crescent*
Vancouver; *Hadley's*
Yakima; *Peoples*

WEST VIRGINIA
Beckley, Oak Hill; *Georges Fashions*
Bluefield; *Leggetts #408*
Charleston; *The Diamond*
Clarksburg; *Parson-Souders, Stone and Thomas*
Fairmont; *J. M. Hartley & Son*
Fairmont; *Jones Inc.*
Holden; *Island Creek Store Co.*
Huntington; *The Huntington Dept. Store*
Huntington; *T. A. Nasser Co.*
Logan; *Kopy Kat*
Logan; *Logan Mercantile*
Madison; *Ellis Dept. Store*
Mannington; *The Fashion Shop*
Martinsburg; *F. S. Emmert & Son*
Moundsville; *Hinerman's*
Parkersburg; *A. W. Cox*
Parkersburg; *Dils Bros.*
Philippi; *Smith's*
Princeton; *Leggett's #341*
Wheeling; *Horne's*

VOGUE'S SPOTLIGHT
Movies

BY ANN BIRSTEIN

Guess Who's Coming to Dinner, "*glorious Spencer Tracy*"

I would have thought that in a year in which the Secretary of State's pretty young daughter is shown kissing her handsome Negro husband on the front page of the *Times* the subject of mixed marriage would hardly offer any more public surprises. But then I never imagined that Spencer Tracy's last movie with Katharine Hepburn would be a polemic on race relations, which is exactly and astonishingly what *Guess Who's Coming to Dinner* is, and a curious picture to watch. There they all are, everybody in his sweet accustomed place: father, a crusading publisher, home to play golf, mother snipping flowers on the terrace, beautiful daughter just back from a trip with a handsome fiancé. Except that *this* handsome fiancé is coloured, and suddenly everybody's caught up in a kind of integrated drawing-room comedy, and unable to decide whether there's anything funny about it or not. In fact, one of the few witty remarks in the script is Sidney Poitier's aside that his fiancée hasn't known him long enough to tell whether he's blushing.

Since Stanley Kramer's direction doesn't help much to resolve their dilemma, the actors are left looking wooden and uneasy. (The glorious exception is Spencer Tracy.) Katharine Houghton, Katharine Hepburn's screen daughter and real niece, is beautiful, red-haired, and *bien élevée,* but she's no Katharine Hepburn, whereas her aunt, on the other hand, is forced to be a bit too much Katharine Hepburn. As the fiancé, Sidney Poitier is either terrible or just marvellous, depending on how highly one regards his stock-in-trade as the noble Negro who's allowed to pass in lily-white fields: This time he's not only a dedicated doctor, medical scholar, and humanitarian but also a lover so honourable he won't take his girl to bed even though she wants him to, which kind of lets everybody off the hook. I was hoping he'd relax in his scenes with his Negro parents but he only seemed slightly miffed to find them there. There's also a white priest who smiles benignly on the union, and a Negro maid who mutters about the terrible goings on and is proudly introduced as a member of the family though *she's* wearing a uniform. Ideologically, all rather confusing. I got the impression that if white people opposed the marriage they were bad, and if coloured people opposed the marriage they were good; then, like the cast, I gave the whole thing up and decided to believe in love.

Never mind. In the end, *Guess Who's Coming to Dinner* won't be remembered for its message anyway but for its last glimpse of Spencer Tracy, a glimpse that shows him terribly old and sick-looking, but maybe all the more endearing for that. There won't soon be another actor with quite his gift for *human* comedy (he's the only one who suggests that a mixed marriage might indeed present certain problems), and that special capacity for making something out of anything, even an encounter with a stubborn drawerful of socks. In the final scene, there's a long and moving speech in which he details the forces that have led him to accept his daughter's marriage, including his deep, abiding love for his wife—when he looked at Katharine Hepburn I believed it—moving not for the quality of its argument but the quality of the actor delivering it. He was a reasonable man.

IRISH LINEN BY MOYGASHEL®



by Evan Picone. Available at Bonwit Teller, Marshal Field, I. Magnin.

Money

BY PAUL A. SAMUELSON

Inflation and prudent investment

We live in an age of inflation. Not galloping inflation like the postwar debacles in Germany or China. And not the chronic inflation of Brazil or Chile. But slow, creeping inflation in which the consumers price index rises one and one half per cent in normal years and three per cent in years of boom.

How can you protect your savings in times like these? A century ago, the prudent man of means built himself a house, bought a few railroad bonds, and lent his money out at seven per cent. When he retired thirty-five years later, prices were even lower than in his youth. Now you must be over forty even to remember a year of falling prices; and Sewel Avery, its head, ruined Montgomery Ward waiting for a post-World War II deflation of the price level like those of olden times.

Today it is folly to put *all* your money into fixed-principal investments—*i.e.*, into savings accounts, bonds, or endowment-type insurance policies. If you live in a house or co-operative apartment that is fairly priced by the market, and if your income is enough for you to afford to live in it—two big ifs!—you can prudently afford to owe money on its mortgage. Common stocks are no guarantee against the inroads of inflation. But study of average performance of stocks and bonds from 1870 to 1967 shows that stocks are the best hedge available. Even the Church of England holds a sizeable fraction of its wealth in equities.

Professors, like the clergy, are supposed to be unworldly, but almost all of them have chosen to put part of their retirement pensions into "variable annuity" form (in which they are guaranteed not a fixed number of dollars per year but rather a variable amount depending upon whether the portfolio of common stocks held has gone up or down in price and in dividend level). So far, such college professors have been better protected in living standards than most savers.

What percentage of wealth should go into equities? Into savings accounts or bonds? That must depend on age, temperament, and circumstances. A young doctor, recently starving but now making $25,000 a year, needs few fixed-principal assets. After generous insurance, all his spare cash can go into well-chosen stocks. On the other hand, a timid widow might sleep better with her money in tax-exempt municipal bonds.

Most counsellors find that two-thirds to three-fourths of any comfortable nest egg can these days prudently take the form of stocks or convertible bonds. A trustee asks for trouble if he holds much less than half in stocks. He is also vulnerable if he puts everything into risk assets.

We see that each generation must forge anew its definition of prudent behaviour. Still, certain universals remain. Granted that debt and stock investment have a legitimate rôle to play in today's world, it still remains true that an uninformed fool can lose money faster in Wall Street than on Main Street.

EDITOR'S NOTE: *Paul A. Samuelson belongs to the minute group, Institute Professors at Massachusetts Institute of Technology. A renowned economist, an advisor to President Kennedy, he is President of the International Economic Association.*

Books

BY ALBERT GOLDMAN

The Master and Margarita,

"grand satiric fantasy"

Mikhail Bulgakov was a fellow traveller, one of the small band of brilliant writers who embraced the Russian Revolution but rejected the cultural authority of the Communist Party. In 1926 he incurred the wrath of the commissars by staging successfully a novel that depicted dispassionately and ironically—as Chekov might have—the *White* experience of the Revolution. Barred subsequently from publication, Bulgakov applied for permission to join the Moscow Art Theatre. Then Stalin intervened and ordered with Mephistophelean humour that the writer's request be granted—so that he might spend the rest of his days making other men's novels into plays.

A man of great courage and tenacity, Bulgakov, who died in 1940, devoted his last twelve years to the consummation of an elaborate literary revenge. He wrote and endlessly rewrote a grand satiric fantasy calculated to sink his enemies in ridicule and opprobrium while exalting himself, the persecuted writer, to the sublime level of Faust or Christ. His success with *The Master and Margarita* (published almost simultaneously in this country by both Harper & Row and Grove) is not easily assessed: As style and invention, it appears a masterwork; as design and philosophy, much less satisfying.

Woven out of three narrative strands, the book begins with a Gogol-like account of the adventures of the Devil on a visit to Moscow. Woland, professor of black magic, and his cronies, Abadonna, Azazello, and Behemoth (a huge black cat who gilds his whiskers and packs a Browning automatic), carry on like four diabolic Marx Brothers, tormenting the literary and theatrical hacks Bulgakov hated and provoking the Moscow audience to riot by showering it with crisp new money and piles of fashionable French clothes.

The Devil's real mission is the rescue of the Master, a writer hounded into a madhouse for composing a true account of the Passion of Jesus. Through the imposing, compelling prose of the Master we meet this Jesus and find him neither the Christ of the Gospels nor the myth figure of the modern world. Jesus is a man, naïve in speech, diffident toward authority, terrified of pain; yet there is something in his manner, some mysterious gift of knowing, that fascinates Pontius Pilate (the type of the morally bankrupt but conscience-stricken magistrate) and makes him agonize over the sentencing. Pilate has the power to save Jesus, but under political pressure he crumbles and, like the judges at the Moscow trials, complies with cruel injustice.

The fate of the Master is not so harsh, for he, like Faust, finds an intercessor in a beloved woman. His Margarita, however, is nothing like the ruined maiden of tradition. A figure of courage, strength, and devotion, she is essentially feminine and erotic—her joyous transformation into a beautiful naked witch exultant astride a broom provides the book's brightest page. Claiming as her reward from the Devil the safety of her lover, Margarita leads the writer to his new home in heaven, thus concluding this uproarious, fantastic symphony on the quiet mystic chord of the Eternal-Womanly.

Almay Deep Mist™ Moisture Cream



Works unseen under your make-up, fights dryness with continuous, deep-down moisture–all day long!

So pure, it's hypo-allergenic!

Hours after you stroke it on, Deep Mist Moisture Cream is still at work releasing deep-down moisture to keep your skin soft, supple, touchingly young. And yet, for all its lavish moisture, it absorbs quickly, leaves no trace of greasiness. You'll feel taut skin untense, dryness disappear. Treat your skin to this remarkable moisture bath!

Specially priced during the dry skin season!

DEEP MIST MOISTURE CREAM
SAVE 2.75!
7.50 value, only 4.75



NEW! DEEP MIST ENRICHED NIGHT CREAM
SAVE 2.00!
6.50 value,
only 4.50

DEEP MIST CLEANSER
SAVE 1.50!
4.00 value,
only 2.50



NEW! DEEP MIST TONING AND REFINING LOTION
SAVE 1.50! 3.50 value, only 2.00

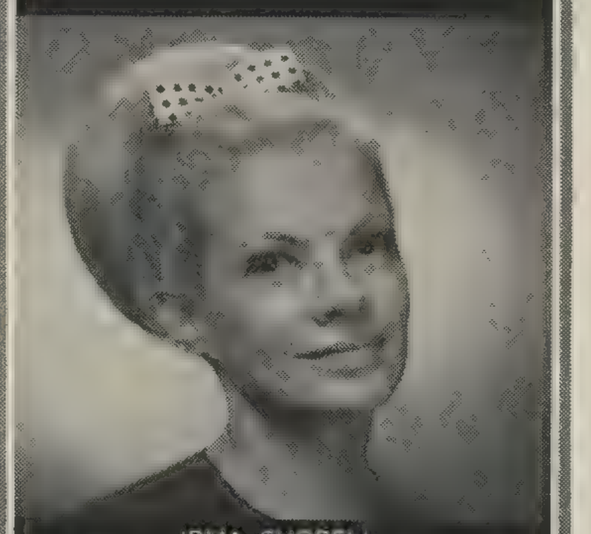
ALMAY®
For delicate, sensitive or allergic skin

HAT BY MR. JOHN. BOOTS BY EVINS.

© 1968 ALMAY, N.Y.

No single creme
improves the appearance
of OVER-35 skin like

Irma Shorell's
CONTOUR/35



IRMA SHORELL
World renowned Skin-Care Authority

For years leading medical authorities and dermatologists have recognized the beneficial effects of certain natural ingredients in improving the appearance of mature skin.

CONTOUR/35's highly efficient natural ingredients, therefore, are not new. They are, however, newly formulated for women like myself by one of the country's most knowledgeable research skin scientists to achieve the finest improvement in appearance possible for the over-35 woman.

Containing absolutely NO HORMONES OR STEROIDS, CONTOUR/35's pure, effective natural ingredients have been used by many of the world's most attractive and youthful-looking women — stage and screen notables, members of the International and Diplomatic set. Women to whom a vibrant, youthful-appearing skin is vital.

Remarkable improvement has been experienced by almost all women who applied my creme nightly as my easy-to-follow Irma Shorell Method of skin care directs. CONTOUR/35 helped improve the appearance and tone of the skin, firm and ease away the telltale dryness lines of over-35 skin.



I know of no other single cosmetic creme available that is as beneficial and effective for women with mature skin as CONTOUR/35.

70 day supply $27.50

Irma Shorell

Write or phone

HENRI BENDEL, New York
L. L. BERGER, Buffalo
JULIUS GARFINCKEL, Washington
GODCHAUX'S, New Orleans
HIMELHOCH'S, Detroit
SAKOWITZ, Houston
FROST BROS., San Antonio

VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

"*Sculpture public again*"

When an American sculptor, Tony Smith, appears on the cover of *Time*, it takes no great visionary insight to acknowledge that sculpture, so long the Orphan Annie of modern art, has emerged as its Cinderella. Why was it so difficult to create a modern style in sculpture? The answer is partly stylistic but mainly economic. The creation of an avant-garde situation in which the artist became his own patron and subsidized his own work was harder on sculptors than on painters, simply because sculpture is more expensive to make. Sculpture has been a leading art in those ages when Church or State awarded commissions to the best artists. In the modern period art has become private; and sculpture, consequently, has suffered, doomed to follow the advances made first in painting.

What the new sculptors are proposing is to make sculpture public again. They are convinced this is the only way to restore it to that state of autonomy which they consider healthy. Toward this end they are creating an art that is so monumental it can only be absorbed in a public context. Increasing the scale of sculpture began as a gesture of audacity and defiance five or so years ago on the part of such artists as Robert Morris, Claes Oldenburg, Donald Judd, Ronald Bladen, and Tony Smith. Last fall, the City of New York invited several of them and a number of others to deposit their work around the city as part of its Cultural Showcase.

By that time, many artists were working in an outsize scale, and they welcomed the opportunity to show their work. But a few were still rejecting the overtures of a commercial middle-class culture the avant-garde turned its back on a hundred years ago. Forrest Myers made a work you couldn't buy or sell out of searchlight beams playing over Tompkins Square. The city drew the line, however, at Robert Morris's project for a sculpture made of steam tapped from New York's sweaty tunnels. Claes Oldenburg, who has consistently treated the middle class in hot pursuit of his art with the contempt one reserves for a spurned lover, ordered a six-foot grave dug behind the Metropolitan Museum. Mayor Lindsay suggested it was just the right size to accommodate Director Thomas Hoving. A city aide in an interview assured the press that Mr. Oldenburg must know what he is doing because, after all, he is an artist.

Indeed, Mr. Oldenburg knows what he is doing. Trying to frustrate the increasingly frantic attempts of the society to assimilate art in order to nullify, neutralize, and dissipate its critical charge has become an overwhelming, perhaps impossible task for today's artists. If they do not succeed, we may indeed wind up with what Herbert Marcuse has termed a "one-dimensional" culture. As well intentioned as it may have been, the city's sculpture exhibition proved only that no art object can compete successfully with the distractions of the urban environment, which is as hostile to art as it is to life. Against a background of dreadful eclectic architecture, sculpture in the city can only function as a criticism of the vileness of the milieu.

EDITOR'S NOTE: *Now on the faculty of Sarah Lawrence College, Barbara Rose received the College Art Association of America Award for distinguished criticism in 1966 and Praeger recently published her book* American Art Since 1900.



Buy Bonds where you work. They do.

Over 90% of the 101st Airborne Division's 1st Brigade has signed up for U.S. Savings Bonds through the Payroll Savings Plan. That's what their Minute Man flag signifies. These men, now in Vietnam, deserve your support. When you purchase Savings Bonds regularly, you show the men of the 1st Brigade you're with them. And you walk a bit taller.

Buy U. S. Savings Bonds

The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.



WHITMORE

Brilliant shapes captured from a sunburst of shining colors.

DeWeese designs BRAVO, the trend setter. Explosive colors in an unexpected stained glass construction of 'Lusternit' (Antron® nylon and Lycra® spandex). Molded to the figure with a low back and plunging V neck. Sizes 8 to 16—about $30.00.

DeWeese Designs

1415 Maple Avenue
Los Angeles, California 90015



WRAP A LILLY AROUND YOUR LEG

Pants $25.00. Shirt $10.00. Lilly Fabric, $5.00 yd.

Catalog available on request.

PALM BEACH, FLA. • ALBUQUERQUE, N.M. • BEVERLY HILLS, CALIF. • BOCA RATON, FLA. • EDGARTOWN, MASS. • LA JOLLA, CALIF. • NAPLES, FLA. • NEW ORLEANS, LA. • NEWPORT, R.I. • ORLEANS, MASS. • OSTERVILLE, MASS. • PETOSKEY, MICH. • SARASOTA, FLA. • SOUTHAMPTON, N.Y.

VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

The Promise, "*speak to the heart*"

The Promise is a very touching Russian play by the Soviet writer Aleksei Arbuzov about World War II and its aftermath which manages to get a surprising amount of dramatic mileage out of the shopworn "finest hour" theme. It begins in 1942 when its three characters, who were beautifully played recently in New York by Eileen Atkins, Ian McKellen, and Ian McShane, meet by chance in a room in a house in besieged Leningrad, and it follows them through to 1959 after showing us their reunion in 1946.

At the beginning they are teenagers, pathetically cherishing personal ambitions for greatness as they live like rats among the ruins, knowing very well that they will be swept up into the war within a few months if they haven't starved to death first. When they meet again their rags and their pathos have gone, the men are bemedalled and successful soldiers, and the woman is well on her way to becoming a doctor. It is not just that they have survived—they have won, and the glory of victory shines from them altogether convincingly.

Even though one of them has lost an arm, and is beginning to realize that it really has gone, and for good, the two men fairly exude the animal confidence of soldiers who have proved themselves in battle and are on top of the world. They know that they can do anything—except go on as a threesome. The time has come for the woman to choose between the two men. Possibly predictably but altogether plausibly she chooses the wrong one, not the one she loves, but the one who needs her most. When we come to 1959 the three have dwindled back into mediocrity: The woman is a medical hack on the administrative side not the creative research worker she hoped to be, one man is a second-rate engineer, the other a failed poet. Pathetically they attempt to remedy the situation by revising the triangle, the failed poet bows out and leaves the woman to the engineer. They pretend that this is going to give them all a fresh start, but the indications are that they know very well that it won't.

Why all this should be worth bothering with is in part because Arbuzov persuades one that Lika, Marat, and Leonidik are dear people, and in part because the third act makes it clear that Arbuzov loathes his society because it doesn't know what to do with its young people and their priceless gift for believing that everything is possible. His message applies to all societies that only call on their young people to give their utmost in war and it goes beyond politics to speak to the heart.

More Stately Mansions, "*the unactable*"

A colleague objected to Eugene O'Neill's *More Stately Mansions* on the ground that nobody had ever lived in the house concerned or ever would live in it. The real trouble is, however, that the void within it is haunted by a blabber-mouthed spook who has read Freud without understanding him. It rants on through the play about the difficulties men have in relating to their wives because they have mothers. Arthur Hill and Colleen Dewhurst are from time to time dimly visible on the underlit stage as they attempt to act the unactable in the woodenly uncooperative presence of Ingrid Bergman.



The Trousseau Suit with I.C.R.A.. White, yellow, coral, black, aqua. Antron* nylon and Lycra* spandex powernet. 8 to 16, about $30. At B. Altman, N.Y.; Strawbridge & Clothier, Phila.; Burdine's, Miami; Chas. A. Stevens, Chicago; Bullock's-Westwood, Los Angeles. Rose Marie Reid, 1407 Broadway, N.Y. A Division of Jonathan Logan.*

Rose Marie Reid
(You can even swim in it.)

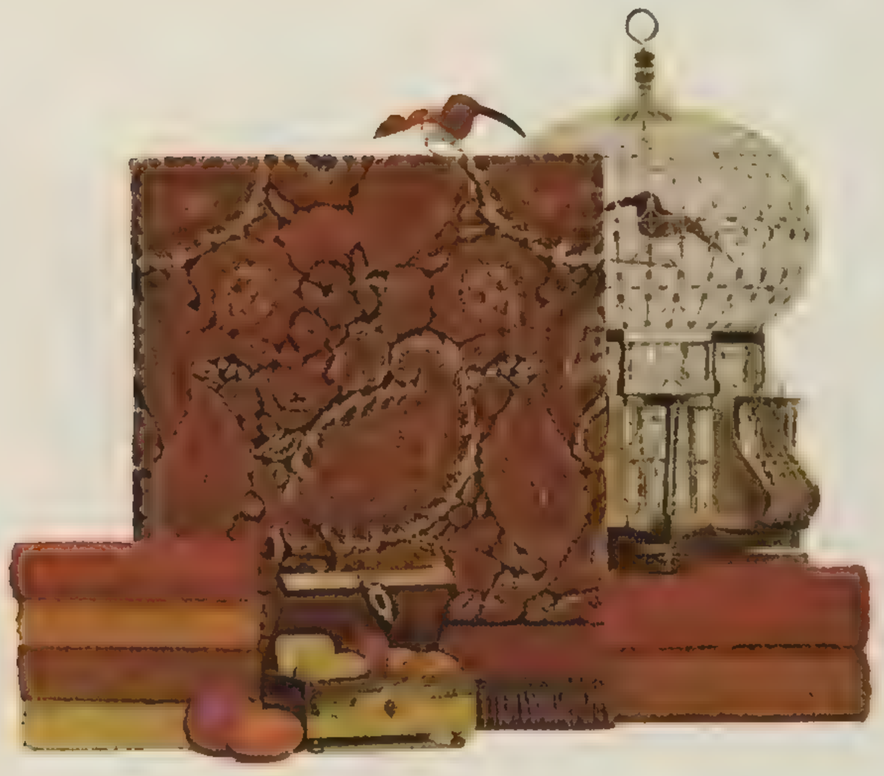
*DU PONT'S REG. T.M.'S PRICES SLIGHTLY HIGHER IN FLORIDA AND THE WEST

All CANNON® towels will stay lastingly free from puckering.



Come close...touch the luxury of Cannon

(now at special January savings)



Fashions from the Four Winds. Fantastic, night-blooming flowers, songs of rarest birds, secrets of age-old lands—glamour, mystery, romance—all captured in one towel, Persia. A beautiful design inspired by the Far East and carved in Cannon's rich, deep sheared all-cotton terry. In blazing red, blue, and ginger. At fine department stores. Cannon Mills, Inc., New York 10020

CANNON *Royal Family of Home Fashions*

VOGUE'S DECORATING FINDS AND IDEAS FOR FASHIONS IN LIVING

1968 . . . The Now and Future House

1. *Megastructure:* These models illustrate New York architect Paul Rudolph's revolutionary Graphic Arts Center concept . . . a single large building complex to provide industrial facilities, offices, 4,000 apartments, schools, restaurants, shops, parks, play areas, and parking . . . part of a Ford Foundation grant study for an eight-block area of lower Manhattan by the Hudson River. The apartment units will be hung on trusses, "log cabin" fashion, so that each roof becomes the terrace of the apartment above it. Masts enclosing stairs and elevators will support them.



1

EZRA STOLLER



2

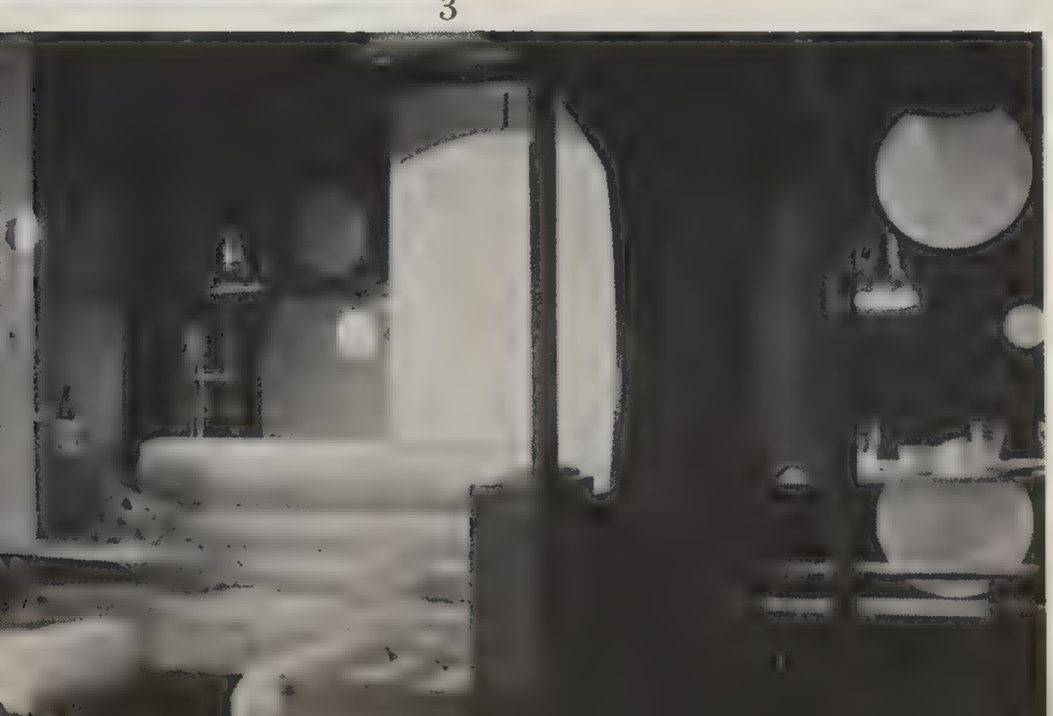
2. *Shih-Tzu:* An enchanting miniature breed, new to the U.S., is the ancient Chinese "lion dog." No more than 11″ high and 12″ from nose to feathery tail. Silver, brown, or gold and white puppies, $200 and up. Paramount Kennels, Rt. 1, Box 208, Rossville, Ga.

3. *Super Cube: Four* programmed rooms opening out of *one* 8′ x 6′ x 8′ plywood cube plunked in the middle of an empty brick-walled room is what 27-year-old Stephen Miller, owner of the 1-2-Kangaroo toy stores, calls home. Young architect Lester Walker designed it with circular cutouts for strength, painted it bright red, blue, and yellow for fun. Below: the cube closed and with its living room side open . . . white vinyl sofa and ribbed bolster back, drop-down seats and tables. To the right, dining, drop-down table with benches. On left side, a closet. The fourth side is office with drop-down desks, bolster-backed sofa. The two sofas, bolsters removed, become a wide bed. Inside shelves hold TV, stereo, books, typewriter, telephone, lamps on swivels. This portable world-for-one, needing only an outside kitchen and bath, $2,970, plus freight, to order. 1-2-Kangaroo, 31 West 9th St., New York City.

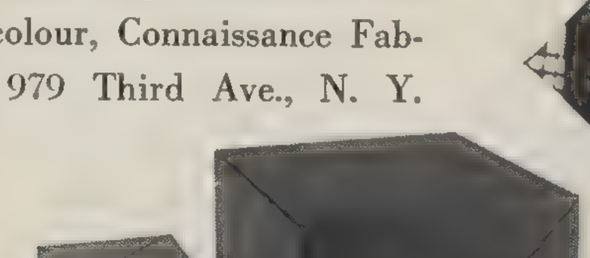


3

4. *Made with Paper:* That's the name of the Museum of Contemporary Craft's current exhibition exploring the potential of paper. From it: a child's table and nesting stool of folded corrugated paperboard, by Riki Watanabe of Tokyo, Japan. **5.** Sea Scroll, a black and white rug of non-woven polyester with heavy paper yarn tassels; Regal Rugs, 4′ x 5½′, $30 at W & J Sloane. **6.** A flooring idea of corrugated cardboard, by Robert and William Kaulfuss at the Center for Advanced Research in Design, Container Corp. of America, in Chicago.



7. *Printed Antelope:* Soft-as-a-kitten's-ear white antelope skins printed to cover cushions, furniture or even, hang the expense, walls. $4.50 sq. ft., to order in any colour, Connaissance Fabrics, 979 Third Ave., N. Y.

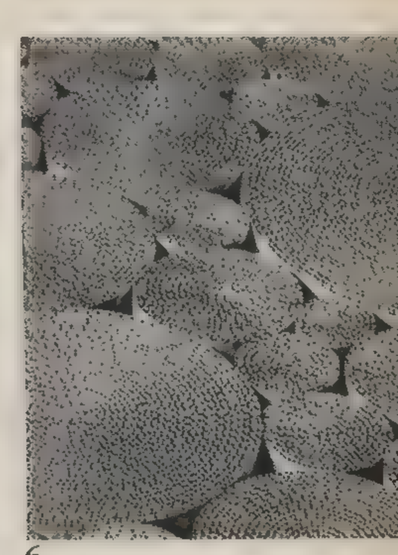


4

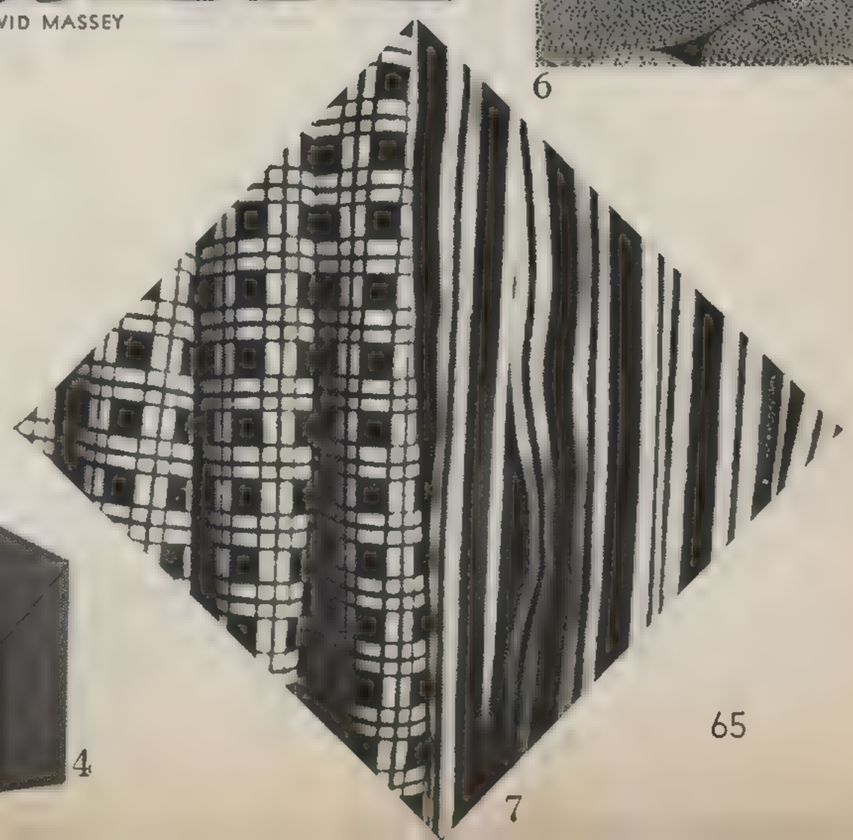


5

DAVID MASSEY



6



7



Dangerously prim, deceivingly proper, for grown up little girls. "Pampered" in stretch nylon crochet. Sizes 8-16. About $30. At fine stores everywhere.

Cole of California®—Another fine Kayser-Roth product.
2615 Fruitland Avenue, Los Angeles, California 90058

COLE OF CALIFORNIA©

The Innocent Suit

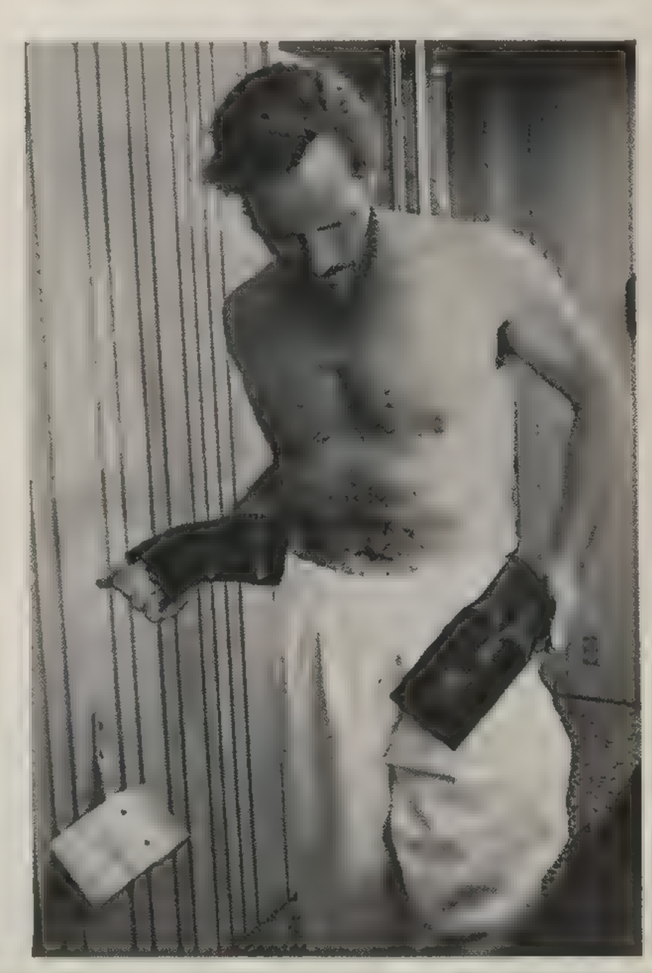
MEN IN VOGUE

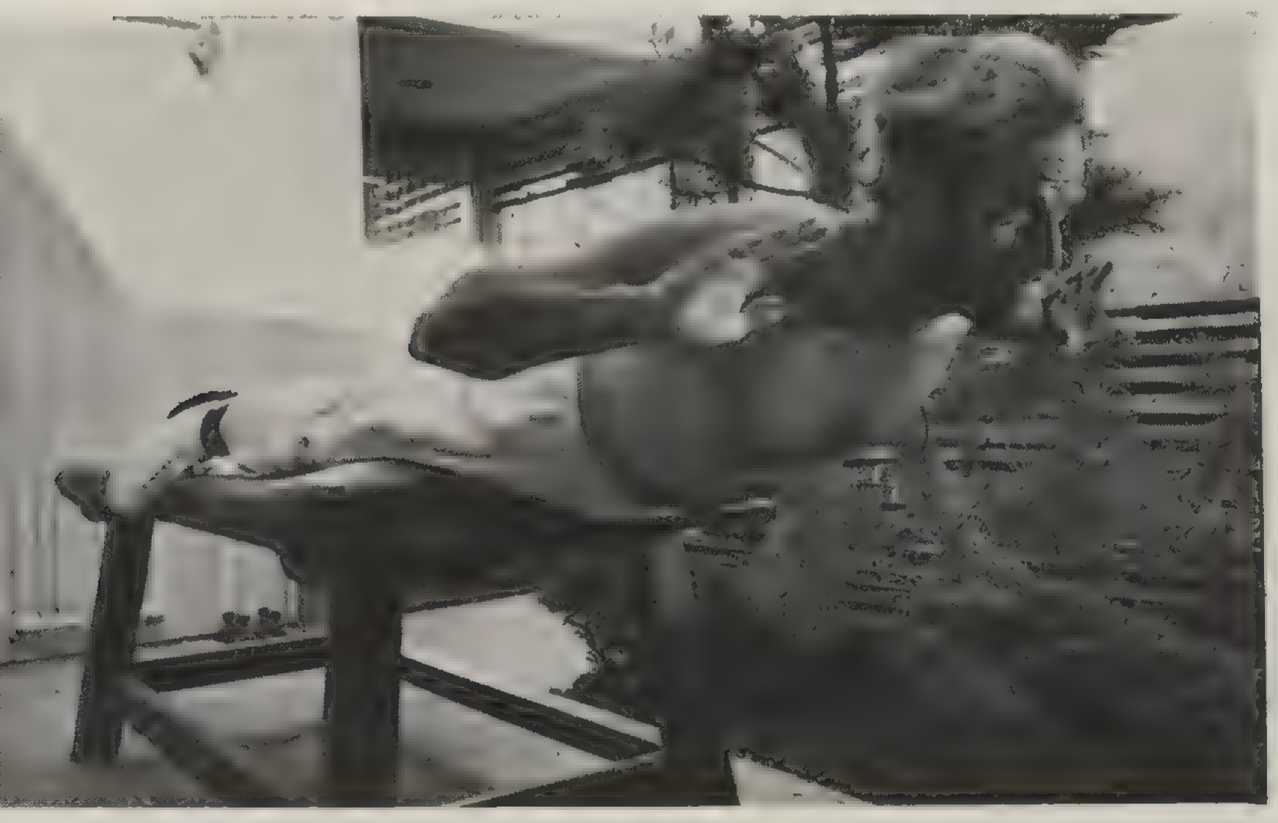
...NOTES, QUOTES, AND VOTES

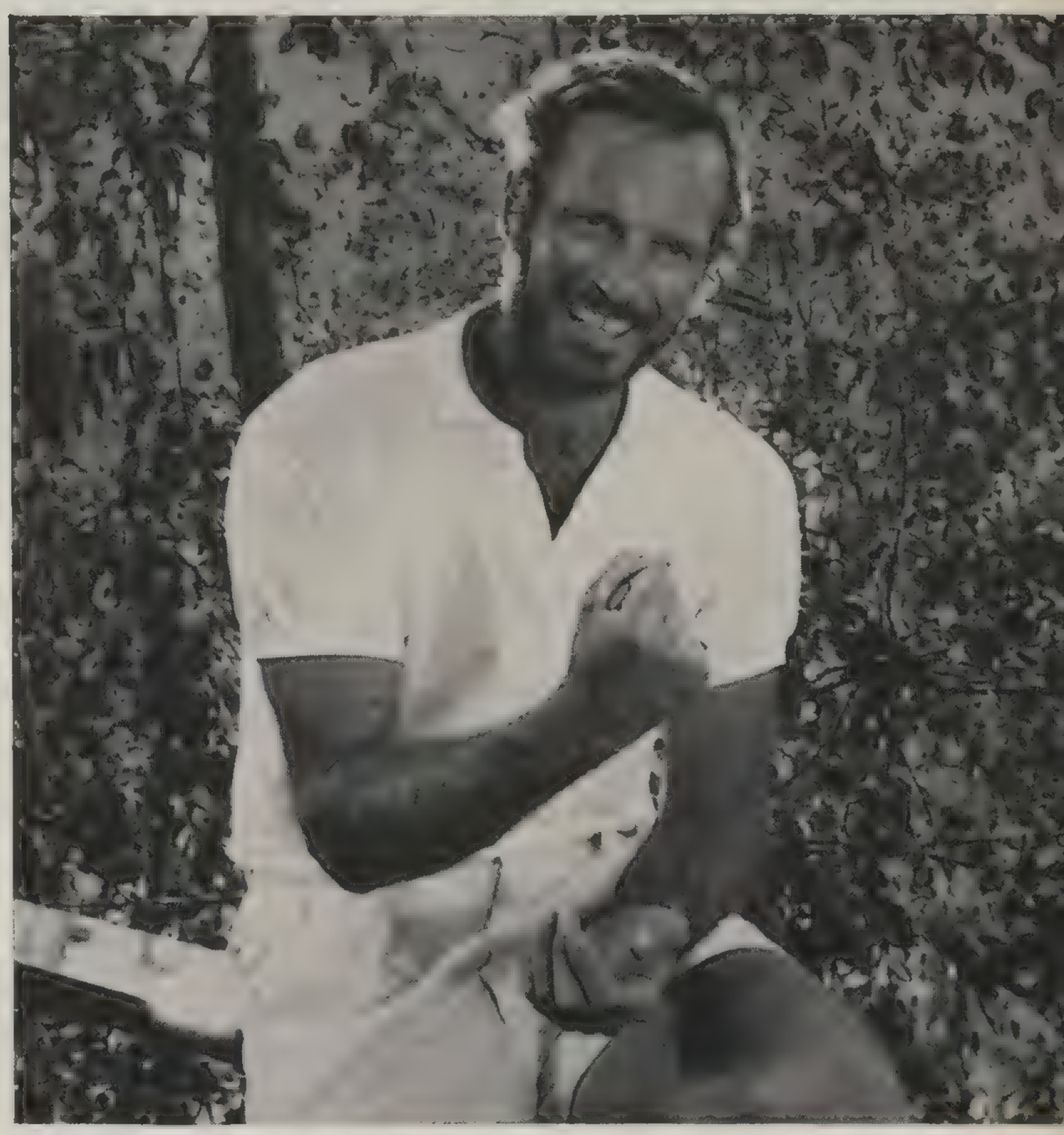
1968: A new year in better shape

Charlton Heston stays in great shape and tells how:

"I have a big, mesomorphic frame and to keep it under 200 pounds requires a great deal of work. Most of the exercises I do are for the gut. I work out when I come home at night for fifteen minutes," on a small patio off the bedroom wing of the Hestons' modern house on the rim of Coldwater Canyon. On one wall of the patio is a double exercise bar five feet high. "The outer bar for chinning, the inner bar for pull-ups," in a grey sweat suit. After five minutes of chinning, pull-ups, leg exercises, he strips off the shirt, attaches Tone-O-Matic black rubber weighted bands around waist and ankles—"five pounds around my waist, two pounds at each ankle. The prime value is muscle toning, lifting the extra two pounds with each step." The next phase is on a wooden table padded with black leather. On this: twenty-five each of sit-ups, side twists—"these, hanging over from the waist. . . . I designed the table, had it made in duplicate so I have a copy wherever I'm shooting. Here I have a steam room, which I use every day, and a pool (I do fourteen lengths every day or so) but on location all I have is that dreary table." A rigidly controlled diet is an essential part of the régime. "For breakfast, liquid food, 'Pep-Up' put up by Adelle Davis. It has magnesium, lecithin, calcium propionate, brewer's yeast, God knows what else. It's mixed with skim milk. Then an orange, slice of toast. When I'm working, I sometimes dispense with the noon meal, work out for fifteen minutes and nap for forty-five. When I do lunch, it's primarily yoghurt and green vegetables. In the evening: a drink, steak, vegetables, and a diet pudding dessert. I sometimes think it a ridiculous proposition for a man to concern himself so with his figure . . . but I reflect that you have to have a sense of self-respect, and I can't think a slob could have that. Besides, if I didn't watch what I eat, in my business, I'd starve."



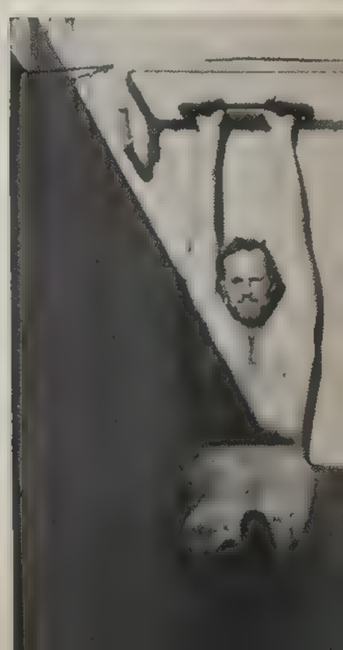












SCHILLER

the unending summer begins with Elisabeth Stewart

JANUARY 1, 1968

VOGUE's *eye view of* THE LOOK *that's in fashion*

The romantic look has conquered all: in this era of velvet and lace, there is a whole projected aura of mystery and tendresse and adventure that comes from within to delight the eye of the beholder—the poetic gesture that makes a lace-laden cuff ripple and charm; the secretness of the gaze beneath a wide-brimmed leghorn hat; the coquetry of the woman in **velvet britches and twirling capes,** enjoying equally her own femininity and its effect on others. . . . Like the Baronne de Rothschild, *below,* in her velvet doublet and britches—a born romantic and one of the first to set the pattern for this generation . . . The sculptor Niki de Saint-Phalle gliding in and out of taxis in her **ankle-grazing skirts**—the *only* kind she wears for day when she's not in studio jeans . . . Jane Holzer dancing in flounces of emerald organdie, her hair done up in bundles of loose curls and tendrils . . . Penelope Tree discovering the fun of wearing the real-period-thing from little costume-y shops where one slips out of this world and into a dream of Worth chiffon and Chantilly, or an Edwardian belle's fragile white lawn with leg-of-mutton sleeves. . . .

Shirts carry on romantically: **Nostalgic necklines** *with high bands of lace at the throat, fitting close under the chin and under the ears—like portraits of Daisy, Princess of Pless.* **Stock-tied** *white satin shirts held with a pearl stickpin. Convent-school shirts with large, starched white linen collars and cuffs. White batiste shirts ardent with* **jabots** *of lace and embroidery, and cuffs spilling over the hands—prettiest thing in the world under a fawn-coloured mini-coatdress, with shiny dark-brown legs and flat brown reptile pumps with brass rings for buckles. . . .*

The **Greek-boy look** will take the country by charm. And why not?—what could be more romantic than pretty girls prancing about like modern Ganymedes in golden thong sandals to the knee and blowy little dresses with tiny whirling skirts, their hair a crop of bouncing **ringlets and careless tendrils. . . .**

*Hair has never been so romantic—long hair cut in two levels is lovely when the shorter pieces are tendrilled and curl gently on the cheeks, the rest pulled back with ribbons. . . . Less yellowness to blond hair—paler and tawny—***no harshness anywhere,** *not in colour, not in line. . . .*

You'll adore the **mini-coatdress,** day or late-day, belted or not—but always buttoned-up well and narrownarrownarrow. All on a mini-slim scale—armholes, sleeves. . . . **Knee-high Ganymede sandals** are in perfect proportion with these. Ditto knee socks or calf-length socks worn with flat strapped slippers. . . . **The prettiest suit** you can wear this spring has a round skirt, short and full; a round-backed jacket falling short and full and bias in front. . . . **Raglan**—the most comfortable sleeve ever invented—is smaller in proportion than ever. Closer than ever. Set in higher than ever on large-skirted coats with little fitted and belted tops. Or on narrow-topped tenty coats—as in a smashing **fantasy plaid** of white sharply barred in black and blood-red, worn over a matching plaid skirt; matching red shirt; matching, shiny red legs. . . . The **shiny leg** *is the leg of the year—that is, a smooth, gleaming, clear stocking in a colour. Best when it goes all the way to the waist. And best now when the shine is dark—brown, black, navy, green. Later we'll come to the look of a naturally well-tanned leg—the kind you get in the sun or out of a makeup bottle. . . .*

The cotton coat will be a great big thing for spring, rain or shine. . . . And huge, flapped and buttoned **saddlebag pockets** are all over everything—at the chest, midriff, derrière—on dresses, skirts, coats, jumpsuits. . . . **The world of shine and gleam** spins on—hardware clamps as fasteners; gilt nailheads on jersey dresses; big zippers on little leather tunics; brass rings, like miniature door-knockers, on low-heeled pumps. . . . As for gold chains: they're sensational with mini gold jingle bells, and worn over skin—wound around bare ankles, wrists; hung in masses over the neck. Most sensational of all: white bikini, golden skin—and gold chain wrapped at your waist. . . .

A little skin here and there—*a bared, café-au-lait midriff; bared legs in skirts with long slit sides; a bared shoulder—for sheer becomingness nothing can touch the one-shoulder dress; or the dress with a hem that falls in uneven lengths, showing a glimpse of one leg, a great deal more of the other—especially terrific at home, with bare feet, jewelled ankles. . . .*

There's a **cropped jumpsuit** you'll want to live in all spring and summer. An extended T-shirt is what it comes down to—short sleeves, boy legs. You wear it alone or over tights. You wear it under a mini-jupe or a sleeveless jumper. You wear it under a long slit skirt for evening, with a diamanté chain at your waist. You wear it to shreds—can't help yourself—it's so great! . . .

Grass greens; real blues; all the Edwardians—buff, dove, grey, fawn, ivory—these are **colours we love for spring.** *And fantasy plaids—fuchsia and poison green cleanly barred against a light ground—that sort of thing—heavenly! . . .*

For short evenings—for certain girls—the really short **lingerie dress** is the most delicious



Pauline de Rothschild, one of the first of the new romantics HORST

look imaginable: Confections of embroidered white organdie; or pastel linens tucked up with lace ruffles and lace inserts—all flirts and frills and satin sashes, worn with white socks or palest point d'esprit stockings and strapped silk slippers to match. . . . If **the long dress is your thing,** then let it be one held just under the bosom, with a loose skirt, deep in **dust ruffles** that waft and blow—and never stop dancing.



THE LOOK THAT'S IN FASHION

All the innocent mirth of pure coquetry contained in a glance—that's the way romance should begin, and does with the Nell Gwyn look: a springtime, flingtime heydey completely irrepressible in its allure. Nell Gwyn hat, right, and the flirtation unfurls—green linen brimming with reckless width above a fractious tumble of curls. By Emmie. White organza tulip, left, drifting down in a great flow of petals—satin bands clasp the long full sleeves and satin streamers, the soft gathered waist. Dinner dress by Donald Brooks; we added the streamered sash, of Guillemin satin. Lord & Taylor; Rich's; Joseph Magnin. Both romantic Nell Gwyn coiffures: Martin Downey of the House of Revlon.

the Nell Gwyn
romance

ganymede-the greek-boy look

Asymmetric neckline, near right: Ganymede slant on black wool crêpe—one shoulder pure myth; the skirt circles out far above knee-high silvery Greek sandals. Dinner dress by Geoffrey Beene. About $235. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. House of Joy earrings. Sant' Angelo sandal-bell. Tulip-petal hem, far right: pure white crêpe girdled by gilt links, pure-circle neckline played up to Ganymede curls—the skirt dips in a tulip panel over shining sandalled legs. Dinner dress with full banded sleeves by Donald Brooks, in Onondaga silk. Henri Bendel; Nan Duskin. Calderon belt: Henri Bendel. Belt bell by Bells of Sarna. Degas sandals, both pages, Saks Fifth Avenue. Ganymede coiffures, one cropped close as the Pan painter's portrait, one spilling in Greek-boy tendrils to the nape of the neck. Both, Martin Downey of the House of Revlon.

PENATI

THE LOOK
THAT'S IN
FASHION

THE LOOK THAT'S IN FASHION



Bands, pleats, left, and the Greek-boy move is on—on pale-blue crêpe banded throat-and-wrist above a high-speed whirl of taupe crêpe pleats. Dress by Geoffrey Beene. At Lord & Taylor; Woodward & Lothrop; J. P. Allen; Marshall Field. Earrings by K. J. L. Bracelets by Napier and Danecraft. Sandal bell by Bells of Sarna. El Greco brown Greek-boy sandals.

Asymmetric spirals, right, fluting off one shoulder, laying bare the other—a romantic little cascade of white crêpe beneath a spiralling tumble of Ganymede curls. Dinner dress by Donald Brooks, in Onondaga fabric. K. J. L. earrings. All, Saks Fifth Avenue. Dress, also Hutzler's; Rich's; Halle Bros.

Romantic plunge, far right, clear down to there—a wide belt; ginger-brown jersey goes a few inches further along bare Greek-sandalled legs. Dinner dress by Jacques Tiffeau for Tiffeau & Busch, in Meyer-Goutille wool. About $185. At Saks Fifth Avenue; Halle Bros.; Sakowitz. Latinas sandals. Coiffures: Martin Downey of the House of Revlon.

ganymede look

PENATI



THE LOOK
THAT'S IN
FASHION

romance in ruffles

Taffeta ruffles, left, deep brown ones throwing their coquetry to a bikini-topped evening dress—great thrills round the shawl, up and down the tilt hem. By Anne Fogarty in acetate and rayon. About $190. At Lord & Taylor; Julius Garfinckel; Rich's; Hudson's; I. Magnin. Stanley Hagler earrings: to order, Lord & Taylor. Marvella ring. Bewitching pantie stockings: Lord & Taylor. Evins shoes: to order, I. Miller. Organza ruffles, right, in a volatile flutter of arabesques—colour winging through colour with the romantic profusion of a gypsy whirl. Dinner dress and cape by Oscar de La Renta, in Bianchini silk. At Bergdorf Goodman; Nan Duskin; Halle Bros.; Sakowitz. Shieldena necklace, at Bergdorf Goodman. Evening slippers by Evins, to order at I. Miller. Coiffures by Suga of Kenneth.

PENATI

The romantic mood is a point of view:

beyond the ruffles and ribbons and laces—beyond all the familiar tokens—there is a secret world. . . . We look at this Sargent painting and sense, within the crush of black veiling and the pale volumes of satin, some secret laughter, some private delight, some coquetry withheld—that slight holding back that invests charm with mystery and magic; we sense that this moment of languour is only a lull before the simmering gaiety and vitality sweep her off her feet—this giggly, delicious girl is in love with the world around her. *Her* world; she has created it for herself, made it real for herself—and therefore real to us. . . . We believe in it as we believe in Prospero's enchanted isle or in the Forest of Arden . . . or as we believe in the world of Alain-Fournier's *Le Grand Meaulnes*—a world which we know, in fact, to be no larger than a tiny French village—but a world so fully imagined by its author and so deeply realized that it becomes seductively real, vast and borderless: the world of the romantic. . . . It is for you to discover for yourself, within yourself—within the silent, green-cool groves of an inner world where, alone and free, you may dream the *possible* dream: that the wondrous is real, because that is how you feel it to be, that is how you wish it to be . . . and how you wish it into being.

"THE MOSQUITO NET," BY JOHN SINGER SARGENT:

THIS PAINTING NOW HANGS IN THE WHITE HOUSE Romantic, sensuous, a study in black and creamy white, this 1908 painting by one of the most famous American portraitists remained until his 1925 death in Sargent's London studio. He always refused to part with it. The pretty girl in the mosquito-net confection, invented by Sargent, was Polly Barnard, a daughter of the English painter Frederick Barnard. Eventually the portrait, after passing through several owners, came to rest in the San Francisco house of Mr. Whitney Warren who, in 1965, gave this magnificent present to the permanent collection of the White House in memory of President John F. Kennedy with the proviso that this Sargent girl should be placed in the Yellow Oval Room, forever.

The romantic
point of view

MARISA BERENSON

Courtly dinner suit, left: Marisa Berenson lets down her long hair with a shining Cavalier-flourish—slim black silk alpaca coat and britches, white silk-twill stock shirt, leather boots that gloss the legs as smoothly as kid gloves. Suit from the Saint Laurent Rive Gauche Boutique. Maltese cross: Saint Laurent for Colony. K.J.L. sautoirs. Jacques Villon boots. Ruffled organza polka dots, right: Penelope Tree, flung like a little French doll across a canopied bamboo bed in her parents' house, revels in a moment of Renoir—crisp navy-blue-and-white dotted organza with high throatband, leg-of-mutton sleeves, white organdie frills... and a creamy Leghorn hat rose-laden with Renoir colour. Annacat dress: Bonwit Teller S'fari Room. Hat by Adolfo. Charles Jourdan shoes.

PATRICK LICHFIELD

PENELOPE TREE



Niki de Saint-Phalle—the romantic point of view

A sculptor whose work expresses "dreams of joy," Niki de Saint-Phalle works in white jeans—on which she jots memos and notes—and a cotton T-shirt. When she isn't working, she escapes into the most romantic clothes in the world—some, shown on these four pages: velvet and satin jumpsuits, long-skirted tailleurs, swirling capes, ruffles, ringlets, and narrow, neat little boots. . . . Half-French, half-American, she was born in France, educated in New York, lives now near Fontainebleau, but travels increasingly as her work is more and more widely exhibited. Her most famous sculptures are the enormous, exuberant female figures called "Nanas"—a one-dimensional version is painted on the wall behind her here. In the round, the Nanas are great rollicking brightly-painted creatures with heroic contours and tiny, smiling heads; often dancing, or sprawled in attitudes of gay abandon; sometimes embellished with a slogan, LES NANAS AU POUVOIR, which seems more and more prophetic. . . . A group of giant polyester Nanas, plus some "imaginary animals and plants," is now holding sway at the Albright- (Continued on next page)

Above, Niki de Saint-Phalle in her white satin jumpsuit and turban. *Right,* her black velvet jumpsuit, here with white lace ruffles; next page, feathers.

Photographed by Lord Snowdon



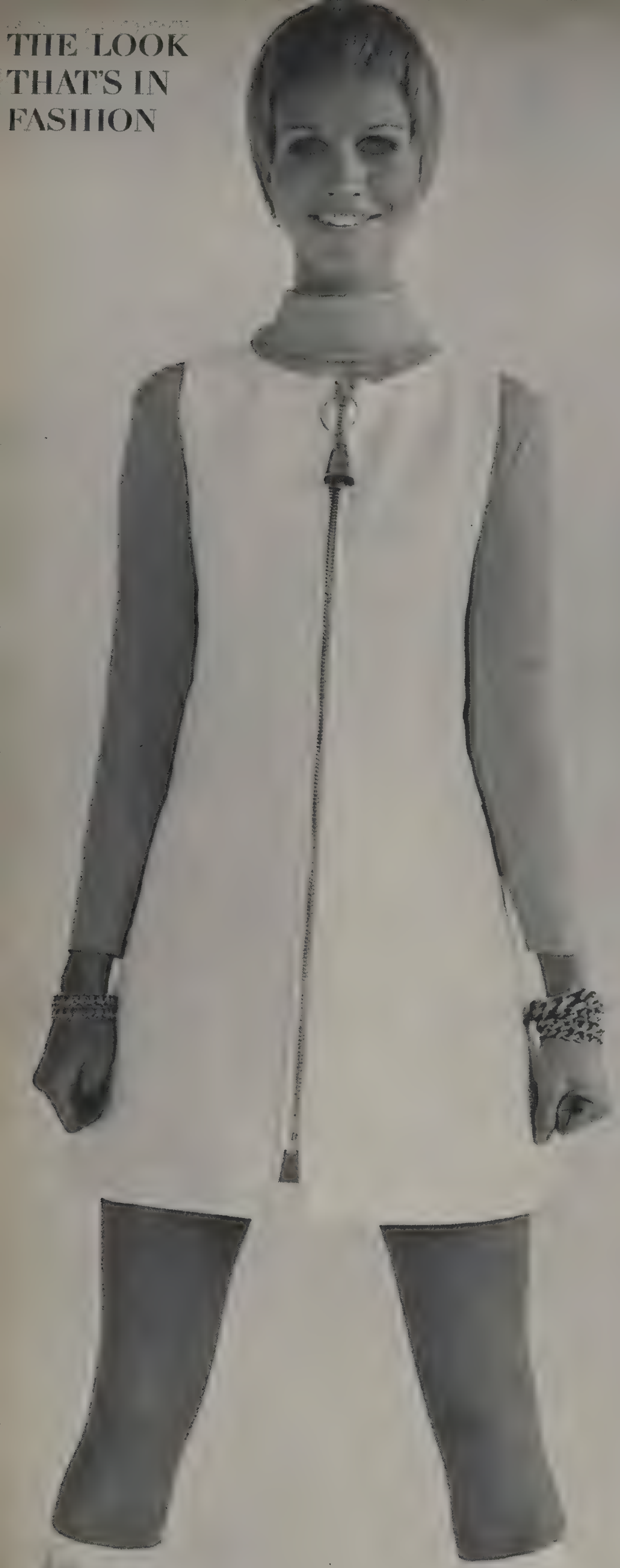
NIKI DE SAINT-PHALLE—THE FEMININE POINT OF VIEW



(continued) Knox Art Gallery in Buffalo, in a joint exhibition with kinetic machines by the Swiss sculptor, Jean Tinguely; the Nanas happy and harmless, the Tinguely machines "black, menacing... aggressive." This confrontation, called *Paradis Fantastique*, was made for the roof of the French Pavilion at Expo '67. It will appear again in March in a New York City park. Meanwhile—starting January 5—New York's Iolas Gallery will have its fifth one-woman show of Miss de Saint-Phalle's work. She also plans to produce, for the beach this summer, an inflatable, mattress-type Nana that floats.... "They're very free, enjoying life—they're very happy," said Miss de Saint-Phalle about the Nanas. "My work does have joy in it and people do feel it."... She finds another joy—her kind of escapism—in wearing these romantic clothes: delicious, completely individual turnouts designed for her in Paris by Marc Bohan and made, with the most superb materials and workmanship, at the House of Dior. *Left:* Niki de Saint-Phalle, dashing as Scaramouche in her black velvet jumpsuit, edged this time with black-and-white guinea-hen feathers. These, and two sets of lace ruffles—one white (see last page), and one black—are all equipped with Velcro bands, so they can be switched about.... Round, wide-brimmed black beaver hat; black patent-leather boots with little heels. *Right:* one of her Edwardian riding-habit suits for day, the skirt just grazing the ankles, jacket cut very small with high armholes. This, of raisin-coloured corduroy, with its own ruffled chiffon blouse. "With long skirts you can really bluff," she said, "people open doors for you and everything."... At right, and on the preceding pages, Miss de Saint-Phalle wears the marvellous corkscrew-curled chestnut wig made for her by Carita—another charming solution to what she calls "instant dressing." Anchored by a flat buckle and piu on top and a front-piece of her own hair drawn back, it leaves her forehead bare, falls in heavy ringlets around her small, delicately-boned face and huge, smoke-grey eyes—giving her, suddenly, the look of a Velázquez Infanta.



THE LOOK THAT'S IN FASHION



tunic



jabot

The sleeveless tunic, left, to wear with a sweater or without—up to you. Here, over a bright yellow turtleneck, the tunic in white leather zipped to the top, ringed, belled, and proportioned with white knee socks. By Ginori. Tunic, about $70. Dacron-and-cotton sweater, about $30. At Bonwit Teller; Gidding-Jenny; Hudson's. Bracelets: Castlecliff, K. J. L., Napier. The bell on the tunic, by Bells of Sarna. The knee socks by Belle-Sharmeer. Coiffure by Hugh Harrison.

Look, no seams, right: chopped white cotton gloves with no seams around the thumb, the fingers outlined in black. By Hansen. About $4. At Bloomingdale's; Filene's. Black Moygashel linen shirt by Sarff-Zumpano: Bonwit Teller. Robert Originals black-and-white earrings. Coiffure: Martin Downey, House of Revlon.

The romantic white shirt, this page, below, in cotton batiste, the jabot ruffling down to the waist; worn under a little beaded white waistcoat. Both by Krizia.

Brass rings, opposite below, like gleamy little doorknockers—newest way to buckle a pair of brown mock-alligator pumps with a tiny wedge holding things flat to the ground. By Evins, of calf. About $65. I. Miller; Marshall Field; I. Magnin. Stockings, Harlequins by Wolsey for Bewitching: Lord & Taylor.

Gold chains on golden skin, far right: super shine-on-shine, gold chains and a tinkle of bells to wear with bikinis and lots of gleaming bareness. 18-k. gold chains, bells, by Van Cleef & Arpels.

seamless glove

brass-ring pump

bikini+ chains

PENATI

raglan

PENATI

lingerie dress

High small raglan, above, set close to the shoulder, close to the satin-stocked collar—buff worsted fit to be flared and belted in brown patent. Wool mark coat by Frechtel; Anglo gabardine. Lord & Taylor; Montaldo's; I. Magnin. Lingerie touches, left: the most romantic fluttering of baby-lace stripes on tucked pink cotton batiste—and a sash at the height of innocence. By Bill Blass for Maurice Rentner. Saks Fifth Avenue. Prestige pantie stockings. Throatband tunic, wide shorts, near right, tabbed and pocketed—grey wool to wear as you'd wear a suit. By Geoffrey Beene, in Anglo wool. At Saks Fifth Avenue. Stripes, satin stock, sandals, far right: proportion runs the whole show of bright-weave stripes—the coat stops short and Greek-boy sandals hold the line at the knee. Banded coat by Christian Dior-New York, in Anglo wool. At Saks Fifth Avenue; Gidding-Jenny; Harzfeld's; Frederick & Nelson. Mr. John hat. Bracelets by Castlecliff and Napier. On both pages: Degas sandals, at Saks Fifth Avenue; coiffures by Martin Downey of the House of Revlon. Shoulder-toss decals, centre right, and a bit of Hiawatha—the romantic new sense of adornment. Sant' Angelo decals. Ara Gallant coiffure. Tovar-Tresses Dynel falls.

decal

tunic+ shorts

fantasy stripes

THE LOOK
THAT'S IN
FASHION



Mosaic plaid, left: a sensational bit of show-Byz arrayed in tweed squares, corded in spiralling tweed—the little coat with the little flare that's just asking for spring to come. By Bill Blass for Maurice Rentner, in wool and rayon (Verron tweed). At Saks Fifth Avenue; Hutzler's; Rich's; Halle Bros.; Frost Bros. Sant' Angelo ring and earrings: Saks Fifth Avenue. Bias plaid, right: the most prophetic look a suit can have this spring—round jacket, round skirt—every inch of it on the bias from jacket to sleeves to skirt to deep-welted hems. A wool mark suit by Jack Sarnoff designed by Molly, in Linton wool. At Saks Fifth Avenue; Dayton's. Earrings by Oster for Paraphernalia. Mimi di N bracelets, at Saks Fifth Avenue. Pantie stockings by Kayser. Shoes, at I. Miller. Coiffures, both pages, by Martin Downey of the House of Revlon.

fantasy plaid



fantasy print and plaid



Mosaic plaid, right, in bright tile-shapes—marvellous pattern for a small fitted coat flaring out from the hipbone in unpressed pleats. Over a skirt of the same fabric and a gold linen Mao shirt. A wool mark turnout by Jean Louis, of Bianchini wool; at Bonwit Teller; Nan Duskin; I. Magnin. Emily Wetherby scarf. Chains by Accessocraft and Van S. Authentics; at Altman's. Gloves by Viola Weinberger. Bracelets by Castlecliff and Hobé; the textured gilt bells attached to them, by Bells of Sarna. The mini-coatdress, opposite, Flower Wower in a bright abstract print on silk twill for a buttoned-up snip of a coat to wear as a dress. Belt and shoes: parrot green. Coat by Originala; at Bonwit Teller; Hutzler's; Julius Garfinckel; Montaldo's; Neiman-Marcus; I. Magnin. Bonnie Doon white mid-calf socks; Bonwit Teller. Sant' Angelo bracelet. Aris gloves. Shoes: Nina. Coiffure: Martin Downey of House of Revlon.

THE LOOK THAT'S IN FASHION



THE LOOK THAT'S IN FASHION



Belted, buttoned, printed, colours wild: The perfect little late-day look to button up like a coat and wear as a dress. Silk twills in riots of colour held at the waist with belts of bright vinyl . . . worn with chopped white gloves, white mid-calf socks, and after-school slippers of belt-colours. All four mini-coatdresses by Originala. At Bonwit Teller; Gidding-

the mini-coatdress

Jenny; Neiman-Marcus; I. Magnin. Coatdresses, opposite, also at Rich's. This page, also at L. S. Ayres; Dayton's. White socks by Bonnie Doon. Orange moccasins by Capezio. Both at Bonwit Teller. Kislav gloves. All strapped shoes by Nina. All jewellery by Sant' Angelo, at Henri Bendel. Coiffures by Martin Downey of the House of Revlon.

PENATI

THE LOOK
THAT'S IN
FASHION

big-skirt coat

short jump



The cropped yellow jumpsuit, left, jumping off place for a zillion marvellous looks—under short skirts, slit skirts, long skirts, sleeveless jumpers, tiny tunics. And beautiful alone, north or south, with tights or with bare shiny legs and a jewelled chain around your waist. By Warner's; Enkalure nylon (Stretchnit fabric). About $11. Altman's; Sakowitz; J. W. Robinson. Maison de Fou earrings: Henri Bendel. Right hand: Castlecliff, Marvella bracelets. Left hand: Castlecliff "bicycle chain." All: Altman's. Other jewellery by House of Joy, Monet, Danecraft. Bells of Sarna: Azuma. The body makeup is Revlon's Ultima II, Golden Tan. Body-fitting top, above, and a wide bounce of skirt—Venet's high-belted coat in hot-pink tweed. Bucol fabric. Villon boots. Coiffure by Carita. The shirt of the year, right, stock-tied in white silk twill—all Edwardian romance with starchy ruffles, a pearly stickpin. Sarff-Zumpano; Chardon-Marché silk. Bonwit Teller; Neiman-Marcus; I. Magnin. Marvella pin: Best & Co. Coiffures here, left: Martin Downey, House of Revlon.

stock-tied shirt

PENAT

body stocking plus pockets everywhere

Pockets all around, left: two big ones in front, two big ones in back—all flapped and gilt-buttoned on a little belted buttoned-up dress of white gabardine. By Ginala; Forstmann wool. About $100. Saks Fifth Avenue; Hutzler's; Neusteters; Neiman-Marcus. El Greco sandals. Coiffure: Hugh Harrison. The body stocking—Chapter Two, right: same sleek natural line—but more power to it. Smooth, rounding Lycra tricot brassière-top, a firming Vyrene torso ...skin-coloured and just as close. Adjustable stretch straps, detachable garters. By Warner's. About $14. Available February 1 at Altman's; Dayton's; Neiman-Marcus; Joseph Magnin.

THE LOOK
THAT'S IN
FASHION



jewelled ankles

Uneven hem, jewels at the feet, above: one ankle held by diamonds and cabochon emeralds, while all around it the crystal-beaded hem of Givenchy's jade-green gazar evening dress floats in glimmering uneven lengths. The bracelet, by Harry Winston. The cotton poplin coat, left, in palest taupey beige—wide and short, banded all around in white kid, with white kid epaulettes, giant white kid scallops buttoned to the side. Worn with spic-and-span thigh-high white boots. All, by Ungaro. Coiffure by Carita. The saddlebag pocket, below left: flapped, buttoned, big—everywhere. Here, on Patou's olive covert-twill coat held close by a half-belt in back. This page, short white gloves by Guibert.

cotton coat

saddlebag pocket





the mini-jacket mini-dress



Mini-dress plus kimono closing, left: in buff-coloured jersey banded with ivory, a delicious little dress to simply wrap yourself into and tie at the waist, leaving bare a lovely long throat. By Deanna Littell for Henri Bendel, of Jasco wool jersey loomed in America. Earrings, bracelet by Robert Originals. Pantie stockings by Hudson. Revelations sandals by Desco (available in February). All at Henri Bendel.
Mini-dress plus mini-jacket, right: in grey wool flannel with silvery buttons holding the rounded little short-sleeved jacket close over a rounded little sleeveless dress. A wool mark turnout by Jacques Tiffeau for Tiffeau & Busch, of Dick and Goldschmidt fabric. About $250. At Bergdorf Goodman; Rich's; Dayton's; Joseph Magnin. Napier earrings. El Greco sandals. The coiffures by Martin Downey of the House of Revlon.

the mini kimono-dress

THE LOOK
THAT'S IN
FASHION

THE LOOK
THAT'S IN
FASHION



less is more

This is the newest way to look in the sun: cotton jersey pared down to the tiniest little T.... The absolute least—it's the absolute most. Oh pare girls.... Iced T, left: the teeniest T-shirt shift in ice-white with navy-blue sleeves, neckband, and a navy hip-slung belt. About $13. Mini are the times, above: hurrah the minimum shift with maximum shiny bronzed legs showing—navy with white, a navy-and-white belt jumping through the loops. About $14. The T turns to short shorts, near right, on the way down... but not very far down—navy with a red hip-belt. About $17. Little pocketed polo shirt, far right, navy blue snugged into a mini-pleated navy mini-skirt. Shirt about $20, skirt about $18. Latinas sandals. Mini-T's, both pages, by Mic Mac, at Bloomingdale's. Wigs: Martin Downey of the House of Revlon.

PENATI

Intimate Letters of Pasternak

EDITOR'S NOTE: *These emotional and lyrical letters are part of the book* Letters to Georgian Friends *by Boris Pasternak. Translated from the Russian with an introduction and notes by David Magarshack, the letters will be published in April as a Helen and Kurt Wolff Book by Harcourt, Brace & World, Inc.*

Introduction to the Pasternak letters
By David Magarshack

Boris Pasternak's letters to his Georgian friends cover a period of twenty-eight years, from 1931 to 1959, years in which he had to battle against ever growing official hostility to his poetry which took the form of a ban on his books and forced him to take up translations as a way of earning a living. It was by sheer chance that he became a translator of Georgian poetry and it was this accident that, according to his fellow poet, Nikolai Tikhonov, was to be "a turning point in his work" and, one might add, in his life. It was his newly-found friends, especially the poets Titian Tabidze and Paolo Yashvili, both of them victims of the purges of 1936-7, who, to quote Tikhonov again, "surrounded him with such warm friendship and friendly sympathy that this first indelible impression remained with him throughout his life." Pasternak himself was to describe Georgia [in southern Russia] as a country "which has become my second motherland" and his Georgian friends as "people whom I love like brothers."

It is this deeply emotional attitude towards his friendship with some of the most prominent Georgian poets that immediately strikes the reader of these letters. But it is also this aspect of his ties with Georgia that lays bare not only the personal feelings of a poet who was one of the most reserved and reticent of men imaginable, but also his views on the grimmest period of suppression and persecution which the liberal arts in Russia ever experienced. . . . It is these letters [to Nina Tabidze] that plumb the depths of Pasternak's emotional life and reveal his character as perhaps none of his autobiographical sketches does. . . .

Born in Moscow in 1890, the son of Leonid Pasternak, a fashionable painter, and Rosa Pasternak, *née* Kaufmann, a concert pianist, Pasternak received the usual education of a son of a well-to-do professional family. He was educated at a Moscow secondary school and, after meeting Alexander Scriabin at the age of twelve in the spring of 1903, was so carried away by Scriabin's "freshness of spirit" that he decided to become a musician and devoted the next six years of his life to a thorough study of the theory of composition. . . . He soon realized that he could never be a success as a composer. . . . He was then and till much later convinced that everything in art must be a miracle and nothing must be deliberately designed or planned. Inclined to mysticism and superstition from early childhood, he believed that everything must be predestined from above. . . .

Pasternak first met the Georgian poet Paolo Yashvili, one of the founders of the symbolist movement in Georgia, in Moscow in 1930, the year in which *Safe Conduct,* Pasternak's first autobiography, was being serialized in a Moscow literary magazine. . . . Pasternak was afterwards to describe Yashvili as a brilliant man of the world, a cultured and entertaining conversationalist and a "European" in every sense of the word. Soon after his visit, Yashvili was to become one of his closest friends. In his moving letter to Yashvili's wife after Yashvili's suicide in 1937 during the terrible year of the Stalin purges, Pasternak recalls Yashvili's "striking face with its high, inspired forehead and laughing eyes" and the sound of his voice "that was so fascinating from its overflow of ideas." Yashvili was to come to his rescue at a critical period of his life. For in 1930 his first marriage foundered and in the changes that took place in his family and in the family of the woman he had fallen in love with, the two of them for some time had, as Pasternak expressed it, "no roof over our heads." They took refuge in Yashvili's house in Tiflis. . . . Pasternak had never been to Georgia before and the Caucasus and the life of the Georgian people were a complete revelation to him. He admired the dark overhanging cliffs towering over all the streets of the city. He found the life of the ordinary, and particularly the poorest, inhabitants much brighter, more candid, and much less inhibited than in the north. The educated classes of the population showed, in his view, a higher level of intellectual life than he was used to in Moscow. The fine buildings in certain quarters of Tiflis reminded him of Petersburg. The city was full of picturesque lanes. There was the continuous sound of popular Georgian folk music: tambourines, bagpipes, and other national instruments. He was fascinated by the brightness of the stars in the sky at night and the scent of the flowers from innumerable gardens mingling with the smells issuing from coffeehouses and confectioners' shops. But the spell the southern city cast on him was nothing compared to the spell of the two poets who became his closest friends and whose lives were to end so tragically six years later—Paolo Yashvili and Titian Tabidze. . . .

Pasternak himself had only just returned from a journey to Paris where he had attended the first anti-Fascist congress and where he had met Marina Tsvetaeva, the poet he so greatly admired. On his return to Russia he fell seriously ill after a heart attack. . . . How little he realized the danger threatening Tabidze and numerous other writers and poets can be gathered from the letter he wrote on 8 April 1936 to Tabidze at the time of the most acrimonious debate in the general and literary press about "formalism." . . .

In March 1959 Pasternak and his wife paid a last visit to Georgia. They spent three weeks as guests of Nina Tibidze who, Pasternak wrote on 17 March 1959, to one of his Georgian friends, "showered love, care, comfort, and repose upon us." . . . On his return "portents of dangers and sufferings" awaited him, but, he added with his usual stoic acceptance of whatever misfortune befell him throughout his life, "everywhere in the world one has to pay for the right to live on one's own naked spiritual reserves." It was his last letter to his Georgian friends. He died on 30 May 1960.

COPYRIGHT © 1967 GIULIO EINAUDI EDITORE S.P.A., TORINO. ENGLISH TRANSLATIONS COPYRIGHT © 1968 BY SECKER & WARBURG LIMITED AND HARCOURT, BRACE & WORLD, INC.

The letters

SELF-REVELATIONS BY THE GREAT RUSSIAN AUTHOR OF "DOCTOR ZHIVAGO"

TO TITIAN AND NINA TABIDZE

8 April 1936

MY DEAR FRIENDS TITIAN AND NINA,

. . . What is keeping you, Titian? Why are you not coming? I did not want to telegraph you about my love and loyalty. You know that already and must have been bored with it for a long time. I wanted to tell you not to lose heart, to believe in yourself and stand firm in spite of temporary misunderstandings. I was so delighted by your telephone call! Even Nina came to the phone—thank you! But it was difficult to talk. You did not hear me, but I heard you excellently.

There is a great deal that is deceptive and indefinite in the painful discords of the recent past. I felt it at once. [A reference to the articles published in connection with the debate about formalism in 1936.]

If there is a particle of truth in anything that has been published and discussed, it is only that it coincides with the overall plan of the times, with its historic infinity. But how can infinity be a particle, and of such a worthless whole as the critical semolina porridge which people have been so touchingly gulping down for over a month? Here is the answer: this truth was ladled out in a dismally weak solution. . . .

Don't believe in solutions, Titian! Believe precisely in that line, precisely out of loyalty to the revolution believe rather in yourself, Titian Tabidze, for, say what you like, the chemistry of your way of thinking dissolves everything in the world, whatever you may call it, at a higher temperature than is acceptable to the "Literaries" or the "Evenings." [A veiled reference to *The Literary Gazette*, the official organ of the Union of Soviet Writers, and the evening *Izvestia*.] And even if you did not want it, the revolution has been dissolved by us more strongly and more strikingly than you could decant it from a debating tap. Do not turn to public charity, my friend. Rely only on yourself. Dig more deeply with your drill without fear or favour, but inside yourself, inside yourself. If you do not find the people, the earth and the heaven there, then give up your search, for then there is nowhere else to search. That would be clear even if we did not know anyone searching in a different way. Are there so few of them? The fruits of their labour are here for all to see.

You need not worry. I am not the only one who appreciates you and believes in you. Don't believe in solutions. Believe in revolution as a whole, believe in the future, the new promptings of your heart, the spectacle of life, and not the construction put on things by the Union of Soviet Writers, which will be changed all of a sudden before you have had time to sneeze—believe in the Age and not in the week of the formalist. . . .

Come as soon as possible. I have rarely been as composed as I am now. I have not changed a bit. It was only in the idiotic verses written before Minsk and which will be published soon in *Znamya* that I removed the dedication to Leonidze for fear that he might get into trouble because of a certain independence of its content. . . .

TO T. G. YASHVILI

28 August 1937

MY DEAR, POOR TAMARA GEORGIYEVNA,

. . . When I was told about it [the poet Yashvili's suicide] the first time, I did not believe it. It was confirmed to me in town on the seventeenth. The shades and half-shades fell away. The news grasped me by the throat, I was in its power and still am. Not everything that I experienced under the impact of that terrible fact is irremediable and death-dealing—not everything.

When again and again I come to the realization that never again shall I see that wonderful face with its high, inspired forehead and laughing eyes and never hear the voice whose very sound was fascinating from its overflow of ideas, I burst into tears, I toss about in anguish and can find no place for myself. With thousands of well-remembered details my memory shows him to me in all the changes of the situations we have been through together: in the streets of several towns, at excursions to the sea and the mountains, at your home and at my home, on our latest journeys, when presiding at conferences and on rostrums. The memory wounds and drives the pain of bereavement to a point of insanity, flies in my face with reproach: what have I done to be punished by an eternity of this parting?

But it happened on the very first day, the seventeenth, that its irreversibility cleansed me and brought me down to elementary facts which can not be disputed, as in childhood, when after crying yourself into a state of torpor you suddenly want to eat and sleep from sheer fatigue. That blow was so powerful that it flung me far away from everything urban, from everything that is loud, not by right, not from necessity complicated, hysterically indifferent, eloquently empty. "What nonsense," I said to myself again and again, "Paolo? The Paolo I knew so well that I did not even care to analyze how I loved him, Paolo—the name of my delight, and everything that an average man A or an average man B might communicate to me with a serious air, men who will be forgotten in a moment. This," I thought, "is for the future." Everyone has to die anyway, and, moreover, in some kind of definite surroundings. So they will say: this life, preserved by posterity, came to an end in the summer of 1937, and they will add the authentic facts of the time in question: the topics that occupied the minds of the public, the names of the papers, the names of acquaintances. In exactly the same way as in reference to some other age one would talk of wigs and jabots or, further back in time, of hunts with falcons. . . .

I would have liked to have a bathe. The day was drawing to a close. On the bank, in the shady ravine, when, after lying down comfortably, I gradually recovered from the agitations of my journey, I suddenly began to catch, here and there, the features of some kind of marvellous likeness to the deceased. It was all inexpressibly wonderful and terribly reminiscent of him. I saw bits and pieces of his spirit and style: his grass and water, his autumnal, setting sun, his stillness, rawness and secretiveness. So, indeed, might he have said, how they were burning and hiding, winking at each other and dying out. The sunset seemed to imitate him or reproduce him in memory.

I began thinking of him somehow in a new way. I always admired his talent, his unsurpassable flair for the picturesque, rare not only in Georgian literature, not only in the whole of our modern literature, but precious at any and every time. He always astonished me. People have letters which show how highly I thought of him. But it was for the first time that I began thinking of him quite apart from what I felt for him. Just as one moves away from something very, very big, his absolute outlines began to take shape only at the fateful distance of his loss: what he was away from us, away from me, (Continued, next page)

Titian and Gogla, what he was not only apart from our admiration of him and our desire to see him victorious, but, on the contrary, in defiance of our love: what he was himself with the water and the woods, and God and the future....

What surprises me is something else, however difficult it may be to express it: how much of him there remains in what he touched and what he named: in the hours of the day, in the flowers and animals, in the verdure of the woods, in the autumn sky. We lived and did not know the power he wielded among us, the authority that he still remains. . . .

. . . However difficult my existence has become of late, nothing will be impossible for me so far as you are concerned. . . .

TO G. N. AND E. A. LEONIDZE

12 January 1939

DEAR GOGLA [GEORGY LEONIDZE'S NICKNAME] AND EUPHEMIA ALEXANDROVNA,

. . . I'm afraid I am getting old, that is to say, I am feeling more often and more strongly the scantiness of the years and the powers that are left to me. . . . But apart from mentioning the fact that with the years and in general I seem to live more and more in an attic, it was a time of quite unbearable shame and grief, I felt ashamed that we went on moving about, talking and smiling. . . .

TO NINA TABIDZE

(First half of 1948)

. . . It is winter, there has been a fall of snow and we have had a long succession of orgies and birthday parties lately, night after night, beginning with Zina's in our house, and followed by others. Livanov [B. Livanov, a Russian actor, Pasternak's closest friend] is the only man here after my own heart and more or less of my own way of thinking. And my feeling of loneliness grows stronger and stronger in me and reaches a point when I want to howl especially during hours of abortive gaiety, when the beauty and fruitfulness of the earth are personified by the gleaming table, bathed in electric light, and you are such a sought-after guest, and everyone is so friendly and everyone knows everyone else, and so disgracefully lower than the wines and the snacks are modern wingless and unimaginative men.

This always affects me closely, hurts me, gnaws at me like a rendezvous that has not taken place because of some outside interference, for love of the future is for me as much a constant and intimate thing as love of a woman, and I can't do without it. . . .

We have had a rather embarrassing scene. Morozov [M. Morozov, Russian Shakespearean scholar], one of our invited guests, took offence at Livanov and Chagin [P. Chagin, a Russian literary public figure] and at having been placed far from us at table. When he came to apologize the next day, he complained to me and said that as a boy he had known Rachmaninov, Bely, Serov and others who behaved with decorum, whereas Livanov behaved as if he were a genius without, according to him, having any right to such a claim. I told him that that was what I liked about Livanov, that one had to lay claim to genius, that I fully sympathized with that, that without it I was sick and tired of everything. . . .

One must write wonderful things, make discoveries, and see to it that wonderful things happen to you. That is life. The rest is rubbish.

TO NINA TABIDZE

6 April 1950

. . . I have been feeling very well lately, I have been working a lot and easily, and there have been no more changes. . . .

I am very satisfied with my life, with the chance of earning an honest living, and with the serenity of my state of mind. I have never considered myself in any way offended or passed over. If anyone thinks that to a detached observer I may appear to be a "martyr," then let me say that, first, I am not responsible for anyone's crazy ideas or ridiculous fancies and, secondly, it is sufficient that they who may be interested in such a theory should lift the ban on my books and let me mount the rostrum and this "semblance of martyrdom," which does *not exist* as far as I am concerned, will disappear by itself. An announcement over the air that I am not a martyr I regard as utterly unthinkable and as sheer idiocy. I am a very proud man, but I should have been a petty and envious person, a bragging nonentity, and a young commercial traveller to believe, like any journalist, in the air itself, and in its knowledge of me and its existence for me, when, to be quite frank, I sometimes find it difficult to believe that I interest you or Zina. Besides, if a person suspected of martyrdom declares that he has never had it so good, a suspicion may arise that this declaration has been wrung from him by his sufferings.

All this is an extremely stupid vicious circle. What sort of person must one be to worry one's head about such things?

It seems to me that all a man's efforts must be concentrated on his activity—successful, bold, and productive—and that life should be allowed to do the rest. Happiness in all sorts of higher spheres of existence, such as love (not only love of a woman, but love of one's country or love of one's contemporaries), creative work, and so on, is either given or not given at all, in which case there is nothing to worry about, because one could do nothing about it however hard one tried. Or else it will be a fake. To me, unfaked failure is still more acceptable than faked success. I am sorry, Nina, to have written you such paltry rubbish, but I did it to set your mind at rest if you should be made nervous by some literary gossip.

TO NINA TABIDZE

15 April 1951

. . . Nina, my best friend, my joy, I am ready for anything at any moment. But if I were no more, my life would be left behind, such a happy life, for which I am so grateful to heaven, a life which, like a book, was full of such quiet, concentrated meaning. What was the chief and fundamental thing about it? The example of my father's work, love of music and Scriabin, two or three chords in my own writings, a night in the Russian countryside, the revolution, Georgia. . . .

TO G. N. LEONIDZE

15 April 1951

MY DEAR AND GREAT FRIEND, GEORGY NIKOLAEVICH,

. . . It was not because of bitterness or resentment that I refused to celebrate the New Year and afterwards, a month later, my own birthday. I don't know myself what made me do it and I can not explain it. There must be a great deal of the feminine, of the passive, in my character. I am, of course, active, industrious, persevering. But I don't know how to undertake anything in life, I don't like "to take steps." Just as I have given myself up several times into the hands of life and into the hands of serious work, so, in the long run, all that is left to me is to give myself up into the hands of death. That is all my program. It is still the same. No one can tell whether anything is destined to happen to me before I take leave of you. But how lovely, how solemn, how perfect this is, too! . . .

TO S. I. AND M. N. CHIKOVANI

14 June 1952

MY DEAR SIMON AND MARIECHKA,

. . . Since your departure I have been feeling well all the time, especially during the last

month, when I progressed a little (one new part) in my prose. [*Doctor Zhivago.*] I read it about a week and a half ago to a circle of close friends, of whom you are part and whom you have met at our place, the Zhuravlyovs, Akhmatova, Scriabin's daughter, and others. . . .

Of those who have read my novel the majority are dissatisfied. They say it is a failure and that they expected more from me, that it is colourless, that it is not worthy of me, but I, acknowledging all this, just grin as though this abuse and condemnation were praise. . . .

TO NINA TABIDZE

17 January 1953

Ninochka, I am still alive, I am at home. Oh, there are so many things I have to tell you. . . .

Some may think: "Yes, all those fine words, idealism, creative work, and all those speeches and toasts are all right for so long and no longer, at table with friends, until the first trouble and the first serious trial. Let us see what will be left of it at the first collision with the inevitable. . . ."

When it happened and I was taken away and then spent the first five hours in the reception room and afterwards a night in the corridor of an ordinary, huge, and overcrowded city hospital, I was seized by such a wonderful feeling of calm and bliss in the intervals between loss of consciousness and attacks of sickness and vomiting! . . .

All about me everything went on as usual, things stood out so vividly, shadows fell so sharply! A mile-long corridor with bodies of sleeping patients plunged in darkness and silence, at the end of which a window looking out into the grounds through which one caught a glimpse of the inky haze of a rainy night with the reflection of the glow of the street lights of Moscow behind the treetops. This corridor, the green glow of the lampshade on the table of the night-nurse, the stillness, the shadows of the nurses, the proximity of death behind the window and behind my back—all this taken together was, by its concentration, such an unfathomable, such a superhuman poem!

At a moment which seemed to be the last in my life, I wanted more than ever to talk to God, to glorify everything I saw, to catch and imprint it on my memory. "Lord," I whispered, "I thank you for having laid on the paints so thickly and for having made life and death the same as your language—majestic and musical, for having made me a creative artist, for having made creative work your school, for having prepared me all my life for this night." *And I rejoiced and wept* with joy.

Now you will nevertheless ask me how I am, where I am, and how I am feeling. I can feel my heart all the time: when I move, when I talk, and even when I am writing these words. They tell me that this will go on for a long time and then it will pass.

My chief trouble is caused by the deposits of salts on the cervical vertebrae (spondylitis), somewhat relieved last summer when I moved about a lot and no longer felt it, but it recurred and deteriorated quite monstrously because of my immobility during the two months of lying on my back. As I felt it only when they lifted me up, this discovery poisoned the joy of my recovery. . . .

TO NINA TABIDZE

30 September 1953

. . . Ever since my childhood I have nourished a timid feeling of adoration for woman, all my life I have remained stunned and stupefied by her beauty, by her place in life, and by my pity of her and fear for her. I am a realist who has a thorough knowledge of the earth not because, like Don Juan, I have frequently had a lot of fun with woman on earth, but because since childhood I have gathered pebbles from under her feet on the path she has trodden.

The few women who have had an affair with me were magnanimous martyrs, so unbearable and uninteresting am I "as a man," so often am I incorrigibly and inexplicably weak, so much do I not know myself even now and know nothing of this aspect of life. They are perhaps touched by the fact that some poor human being has in spite of everything dragged himself to them from far, far away, a being devoted to them since childhood and since childhood shaken and racked with pain for them, and also shattered on the way by the high-minded war he has fought for them. Perhaps, too, they are touched by the strange purity, always familiar to women from memories of their own childhood, which has encompassed so many things in life, and still remains to this day. . . .

Now, secondly—art. In *Resurrection* and *Anna Karenina* Tolstoy shows how Nekhlydov and, in the second case, Vronsky, who had gone to Italy with Anna, buy all the necessary art accessories—canvases, pencils, brushes, paints, in order to paint pictures, but somehow nothing seems to come right, either the mood is wrong or the weather is not good enough, and beside them is shown a man who is mad about painting and who contracts tuberculosis because of his dedication to art, a poor, simple man. . . . It is this gentlemanly, amateurish, idle attitude towards the whole world of self-sacrifice and hard work, which I know so well and to the service of which I am devoted, that surprises and repels me. I saw something in life that had some connection with great men. It must be remembered that this kind of upper-class idea of art, an art for young ladies and the cinema—does not belong to my repertoire. I do not say that one ought to hang anyone who is not a genius, but in that case one's approach and one's standards must be quite different. . . .

TO NINA TABIDZE

4 October 1955

DEAR NINOCHKA,

Thank you for writing to me at such a moment. [On the confirmation of Titian Tabidze's execution, two months after his arrest in 1937.] You are not mistaken in me, I deserve it: let us live, I shall always give you my moral support. It is for this that I have lived all this time, this is my purpose in life. . . .

TO M. I. ZLATKIN [Director of Dawn of the East, the house which published a volume of Pasternak's poems and translations.]

2 September 1958

DEAR MARK ISRAELEVICH,

I am very sorry that instead of publishing me with benefit to your publishing house, my book has made such a terrible loss. The receipts from three thousand copies of the book scarcely cover half of what, according to the account I received in June, you owe me in lieu of royalties. Though I am forgotten to the point of complete obscurity, I did not think I had been forgotten so completely that my book would not go through at least ten editions, which would have covered your expenses and the costs of publication. I realize, of course, that all this does not depend on you, for people in high office keep interfering with the future of literature; however, the rest are only too willing to follow them. Well, it's your business. It is a great pity.

TO G. G. MARGVELASHVILI

17 March 1959

DEAR GEORGY GEORGIEVICH,

. . . I have spent a great deal of time in your museums and in what is a living museum or the continuation of the past in the present—among your artistic youth. I don't think I shall ever again experience anything more radiant in my life.

On my return home portents of dangers and sufferings awaited me. But everywhere in the world one has to pay for the right to live on one's own naked spiritual reserves. . . .



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The acid of dissent, biting into many groups of many ages, the dissent the greatest in the history of the country. . . . The Donovan record "Oh Gosh" on one side, and "Wear Your Love Like Heaven" on the other, with these British ballads forsaking all references to drugs. . . . Victoria Lincoln's book *A Private Disgrace,* another story of Fall River's Lizzie Borden but with some fresh facts and fresh theories, especially the theory that boring old Lizzie whacked her stepmother and father to death with an ax during an epileptic fit. . . . The joy of Alice Playten in *Henry, Sweet Henry,* in which she sings out in a voice like a steel bar "Nobody Steps on Kafritz." . . . The single line of dialogue that turns up in more movies than any other: "Well, better get some sleep," a variant from the old Bogart movies in which the long-winded fella said: "Well, better get some sleep, kid."

PEOPLE ARE TALKING ABOUT . . . *The House in My Head,* a book by Dorothy Rodgers who explains with wit, efficiency, and style how the Rodgerses built a contemporary country house of redwood, fieldstone, and glass with a pool, a greenhouse—everything working exactly as they wanted; the house started not only inside her head but inside the house, and she gives all the details including the fact that she didn't want a cute, relentlessly functional kitchen with everything but the cook concealed. . . . The Washington definition of an optimist: "A person who believes the future to be uncertain."

PEOPLE ARE TALKING ABOUT . . . In London, *The Naked Ape: A Zoologist's Study of the Human Animal,* a book by Dr. Desmond Morris who has many amusing speculations and who deduces from the behavioral patterns of other primates, especially chimpanzees, that "if our populations go on increasing at their present terrifying rate, uncontrollable aggressiveness will become dramatically increased. This has been proved conclusively with laboratory experiments. Gross over-crowding will produce social stresses and tensions that will shatter our community organizations long before it starves us to death. It will work directly against improvements in intellectual control and will savagely heighten the likelihood of emotional explosion."



BERT STERN

PEOPLE ARE TALKING ABOUT . . . The surrealist question: "Is there life after birth?" . . . The jumping vibrations of the long, horizontal paintings by Kenneth Noland, the stripes in varying widths, the colours sometimes deep magenta with pale blues, whites, and browns dazzling against each other—the paintings recently at the André Emmerich Gallery in New York. . . . The acute need by servicemen in Viet Nam for mail: Letters can be sent to the USO at Tan Son Nhut, APO San Francisco, 96307.

PEOPLE ARE TALKING ABOUT . . . The argy-bargy now of some of the Scottish Nationalists who want to separate Scotland from England and are still keening over the immorality of the court of Charles II which he ruled from 1660 to 1685. . . . The seductive one-franc French stamp which shows an Ingres nude of a fairly unknown bather. . . . A New York store selling parrots, monkeys, canaries, and tropical fish that calls itself "Fish & Cheeps."

BARBARA FERRIS—THE GIRL IN THE SOUP.

When Barbara Ferris creeps onstage in *There's a Girl in My Soup* all trussed up in a tatty raincoat, looking like a cross between a small sad blond lamb and an Easter duckling, the New York audience suddenly sighs in audible sympathy, just as London audiences did. The wolf who's the dubious hero of this frivolous play is going to have it too easy. . . . A moment later Miss Ferris erupts out of her raincoat and buries the audience and the forty-year-old roué in her avalanche of pandemonium. Impossible to believe that anyone so tiny could make so much noise, have so much leg, shake such a length of hair, be in so many places. She sounds like her own amplifier and has made Art out of the sound of a derisive snort. She's twenty-five but onstage never acts her age; there she has the bravura and innocence of the nineteen-year-old who has Seen It All. She initially sparked excitement as the girl in the soup in the original London production, climbed out of it in time to make the movie *Interlude* with Oskar Werner. Offstage she has the same wide-eyed radiance and energy, but her voice is soft and she knows how to be still. Seeing her then is like seeing captured quicksilver.

The three witches, men-women, bearded, at the poisoned pot on the weird heath: "Adder's fork, and blind-worm's sting, / Lizard's leg, and howlet's wing..."



MACBETH

The most disruptive drama in England, causing a severe falling out of critics, is the *Macbeth* of the Royal Shakespeare Company which has been roiling its audiences in Peter Hall's marvellous production in browns and beiges with a back cloth of dried-blood-red wool that flows across the stage floor. At times in this production, Macbeth, superbly underplayed by Paul Scofield, seems a simple man who simply wants to be king of Scotland, and at other times a man with a magnificent capacity for damnation. There is no indecision in this *Macbeth*. Macbeth is "a cynical killer ...a Capone of the Highlands," with Lady Macbeth played by Vivien Merchant so coolly that it seems remarkable that these two are until their deaths in an underworld of Celtic horror. (Later this month, the Royal Shakespeare Company will be at the Ahmanson Theatre in Los Angeles.)

PHOTOGRAPHS BY LORD SNOWDON

Macbeth (Paul Scofield), the king after Duncan's murder: "Better be with the dead, / Whom we, to gain our peace, have sent to peace, / Than on the torture of the mind to lie / In restless ecstacy."



Macbeth (the great Scofield), with Lady Macbeth (Vivien Merchant): "I have done the deed./ ...Methought I heard a voice cry 'Sleep no more!/ Macbeth does murder sleep'..."



Lady Macbeth, sleepwalking at the castle in Dunsinane:
"Yet who would have thought the old man to have had so much blood in him?"





FRANCO RUBARTELLI

BEAUTY *bulletin*

PREDICTIONS

Every limb, every contour will show unmistakably that things have changed. We'll be easy-striding, very sturdy, faun-like. Some of the more fantastic men and women will be covered with mole-velvet. Plainer skins will be bronze, yellow, translucent ash green. . . . Besides the familiar eye colours, there will be orbs of topaz, emerald, amethyst, ruby, and a thousand variations of these. When fully extended, about a handsbreadth from its forehead case, an occipital eye—an upward-looking astronomical eye—will reveal the heavens in as much detail as your smaller astronomical telescopes. . . . Among the forms of exercise most enjoyed will be aerial swimming. No wings, but arms outstretched to catch the aerial streams. . . . Green vegetables, fruit, and various alcoholic fruit drinks will have the same kind of ritual significance that wine has had in the past. Vegetable foods will be in great demand, beneficial psychologically. . . . We will be held in telepathic unity. A very complex flow of telepathic language will inform us without actual speech—and with scarcely any possibility of misunderstanding. . . . Some of the most striking bodily and facial differences will be found to be due to differentiation of the two ancient sexes into many sub sexes. Sub sexes will be determined by temperament: there will be the meditative sex, the active sex, the mystical sex, the high-strung sex. . . . The above predictions were outlined in 1930, not for the year 1968, but more for the year 19000. By the distinguished British science-fiction writer, the late Olaf Stapledon, this set of speculations appears in *Last and First Men*, now a Penguin Book. For more immediate predictions, see left and right.

The face: '68 predictions

CLEAR, TRUE, UNECCENTRIC: DAYLIGHT MAKEUP FOR EVERY DAY IN '68.

TRANSPARENCY IS THE WORD IN MAKE-UP. IF YOU CAN'T FACE A NON-COVERING FOUNDATION, PUT TRANSPARENCY ON AS AN AFTERTHOUGHT. GLEAMERS DO IT.

NEWEST THING A GLEAMER CAN DO: STAKE OUT A V-SHAPED WEDGE OF LUMINOSITY ON FOREHEAD. BASE OF V BEGINS AT NOSE BRIDGE, WIDENS OVER EYES.

NEWEST SKIN TONE: PALE BRONZE WITH DUBONNET, YELLOW, AND ORANGE BLUSHERS RUBBED IN. GLEAMER LIGHTS.

NEWEST EYES: SURROUNDED ABOVE AND BELOW WITH PEARLY WHITE SHADOW IN OVAL, LENS-SHAPED PATTERN.

EYES: YOU THINK THEY'VE GONE AS FAR AS THEY CAN GO WITH MAKEUP? HAH. WAIT AND SEE '68.

BODY-TEMPERATURE LIPSTICKS WARMING UP FOR THE KILL. PART OF TRANSPARENCY STORY, THESE DEEPEN IN TONE WITH BODY WARMTH.

FACELIFTING GETS A NEWER, TRUER NAME: SURGICAL SKIN-FIT.

TWO NEW GENRES OF MAKEUP MAKE THE SCENE. ONE: A MAKEUP TO MAKE EYEBROWS FADE WITHOUT BLEACH. THE OTHER: UNDER-BROW SHADOW—HAIRSBREADTH ARCH OF GLIMMER, PEARL BEIGE.

EYES IN '68 COULD SEE THIS AT NIGHT: PUSSYCAT LASHES. DONE BY HAND FOR VERUSCHKA BY VERUSCHKA, WORKINGS GO THIS WAY: BLUE DYNEL HAIR CUT TO SUPERLASH LENGTH. STRANDS GLUED ON THREE AT A TIME.

The body: '68 predictions

★ **Danced into shape in '68: the body that's resisted the idea of exercise until now, but now can't resist a dance routine that trims everything. Everything. See Body Roll, page 118.**

★ **The Paper Bag Diet: next fad in food cutback. Thought up by a Beverly Hills dietician, it works this way. Weight problem is analyzed; diet is designed for same; a week's-worth of groceries is issued to client who eats only what's in her grocery sack. Refills: at dietician's next week.**

★ **Going to be barer in '68: feet, midriffs, sunning bodies. . . . Less bare: throats, waists, hands. . . . Count on this: bodies lapping up moisturizers. Necks pulling up for return of necklaces, scarfs, romantic stocks. Abdomens flattening for cinchy belts. Backs of hands going to dermatologists to have sunspots X-ed out for ruffled cuffs —two processes manage this.**

★ **Could be the year when sun damage is at last taken seriously. For skin that wants invisible shelter from foot to forehead in '68: a new sun-block claims "50% more effectiveness," stays through swimming.**

★ **And for sunners, new sunning efficiency. Portable screen with hinged reflector panels intensifies tanning. Name: Sun Cove.**

★ **Next on the body-trimming list: daisy decals for legs. Pretty and no joke.**

Hair: '68 predictions

Most rivetting thing to happen to hair in '68 is more washing. More shampooing than ever before because hair is less "fixed" than ever before—it's the freshness that gives hair its line. Could mean daily washing, but don't panic: dermatologists approve.

In Italy, where long curls and ornate postiches have been *in gambissima*, things have changed. At a recent Beautiful People turnout, not a single Roman beauty wore braid or postiche. "Bird's heads will come," sees one seer: "I predict small heads, hair upswept, nape bare."

In the U.S., it's the year of the overgrown guiche, thick side fringe, the two-level cut, the nape curl. The basic haircut is simple—long, medium, short—but it's the little extra that counts.

The wig of wigs is the Italian stretch wig. Very short hair, tousled, pale-auburn in colour—with makeup to match.

Yes is the answer to short-cutting, permanent-waving, Carmen-ing, curling. A look at the great salons' appointment books says the look's a take. Droves predicted for '68.

At right, the two-level cut, cut and arranged by Alan of Kenneth. What might once have been bangs, now chin-length, centre-parted. . . . Wool jersey dress and jacket by Mollie Parnis; Saks Fifth Avenue. Pin, David Webb.

PENN



THE ONE



THAT DOES

ART KANE

EXERCISE

THE BODY ROLL IS THE ULTIMATE EXERCISE IN FRANK WAGNER'S MODERN-JAZZ DANCE CLASSES. IT DOES EVERYTHING BECAUSE IT USES EVERYTHING— EVERY PART OF THE BODY AND EVERY MUSCLE IN IT.

BY EDITH LOEW GROSS



This, at left, is a Body Roll rolling. To a beat of four. To a beat of two. And finally—faster than the lens of a camera—to a beat of one, till at last the entire body is a single rotating ribbon of muscle, as fluid as one of those undulating toys you lasso round a stick. Every inch of it is working: the toes, the arches, the ankles...calf muscles stretching up from the Achilles into the backs of the thighs...knees pulling up, locked taut...inner thighs holding the pressure away from the knees...buttocks gripped hard, high, firm as two little Danish buns ...stomach steel-band tight, pulling in in in to the small of the back ...small of the back controlling the length of the spine...rib cage lifted out of the waist...shoulders down, relaxed...neck long, relaxed ...chest, arms, hands consciously pressing through space. PRESss over. Plié. Relevé. PULLthrough, conTRACT the diaphragm, point the knees. Arch deep. Arch high. And up And over. Over and over. Round and round. Roll, roll, roll....Sounds like a killer, right? Wrong—dead wrong: You come through a Body Roll exhilarated not panting—so free of tension you could rip off an aria without gasping for breath; every muscle is alive, every limb attenuated. With good reason: a Body Roll is not some frantic little hodgepodge of motion through which you thrash your way willy-nilly, but part of a meticulously structured modern-jazz dance technique; you come to all of it *very* gradually. Literally, figuratively—one area at a time—your body is led there by a whiz of a wizard named Frank Wagner, a jazz-technician, a choreographer (the next *New Faces* is his doing, as is the current Julius Monk revue at Plaza 9), and above all, a superb teacher with the calm, total concentration *(Continued on next page)*

RITA MORENO PROFILES A BODY ROLL, *left, one hand lightly touching an invisible barre, the other free....A small, vividly pretty girl with eyes the colour of highly polished mahogany and extravagantly long legs, Rita Moreno is a dancer who hasn't danced since her Academy Award performance in the movie of* West Side Story. *That was eight years ago. Since then, she has married and, not long before these pages were photographed, had a baby daughter. By Caesarean section: "By all means put that in—every woman knows what a Caesarean does to the figure, stomach muscles especially. I'd like them to see how a couple of months with Frank Wagner can practically remake the body." Here: you* see....*Three days after this sitting, Rita Moreno flew to Paris to film* The Night of the Following Day, *in which she stars with Marlon Brando. In this, she doesn't dance a step—but looks absolutely marvellous. Her coiffure here—arranged to stay put through top-speed Body Rolling—by Alan of Kenneth. Leotards, tights: Capezio.*

EVERYTHING



Frank Wagner to Rita Moreno: "When you feel my hand, pull away sharply, as if you'd been hit hard—but pull ONLY with the diaphragm." . . . Of all Isolation exercises, this is the most difficult.

THE ONE EXERCISE THAT DOES EVERYTHING

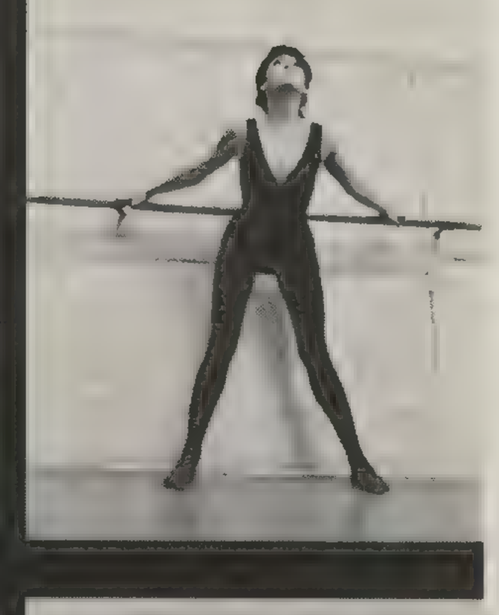
and patience of a Buddha—and an anatomist's understanding of the human body. He knows where it joins, how it hinges, how it moves; knows its strengths and its weaknesses ("We're a country of locked-in backs . . . and our New England heritage has still a terrible hold on the American pelvis.") Most importantly, Frank Wagner knows what the individual body is capable of achieving. He makes it achieve. . . . In his classes at the International Dance School in Carnegie Hall, the pace is as naturally pulsed and as measured as music—jazz music, jazz rhythm, the basic rhythm of our time. And the routines themselves—the warm-ups and workouts, the little dance-patterns you do across the floor to the beat and bump of drums and piano—every one is a synthesis of the most precisely disciplined architecture of movements. Isolations they're called. And whether they're worked at the barre or on the floor, what they come down to is a series of exercises in which each body area—head and neck; chest and shoulders; arms and wrists; diaphragm (the "magic two inches" between rib cage and waist); pelvis (lower stomach, small of back, buttocks—bikini territory); legs, knees, ankles—all are separately isolated, separately plied, trained, and tuned to such a degree of suppleness that you—yes, you—by your own power, can make each of these areas move at will. Move with perfect fluidity. Move in any direction—backwards, forwards, at an angle, in a circle. Move one at a time, or two at a time—or all at once, as in the Body Roll. . . . Not effortless by a long shot: It takes time to fix the message in your brain, and time for your muscles to catch on. But all it takes out of you is tension—knots and knots of it. As for what it puts in . . . that, in a word, is: Everything—tone, strength, litheness, vitality; an awareness of your own body and its ability to perform with grace and confidence; a sense of being pulled up, ironed out, muscularly alert; and the feeling of lift, elation, and total well-being that Italians call *in gamba*. Which is why—along with jazz dancers, ballet dancers, and strict modern-dance dancers—your barre-mates at Frank Wagner's are apt to include method actors, playwrights, painters, basketball players, singers, orchestra conductors, models, mothers-to-be, mothers of three, and middle-aged businessmen. . . . To Frank Wagner, it's all the same: Every student is treated as a dancer; every body will be a more beautiful one; everyone will accomplish miracles. Eventually, everyone does.

FRONT VIEW OF A BODY ROLL, *right: Straight-forward from the barre, with arms apart and hands lightly touching, Rita Moreno rolls to a beat of four. Off-camera, Frank Wagner calls the shots. . . . And you? Don't move a muscle. We can't put it too strongly: A Body Roll is the end result of the most careful build-up of isolated body areas—the culminative, coordinated, living-end. For the unprepared: nothing but trouble. For the prepared: no question about it—the one exercise that does everything.*

To start: Body in a single straight line, slightly forward; arms apart on the barre. Rib cage up. Shoulders down. Pelvis in place—lower stomach tight, buttocks gripped together like a pair of rotary eggbeaters. Legs comfortably apart—knees locked, feet dead-ahead. Be aware of standing full foot to the floor . . . from waist to foot, think of your body as belonging to the earth; ***up from the waist, you belong to the sky and air. . . .***



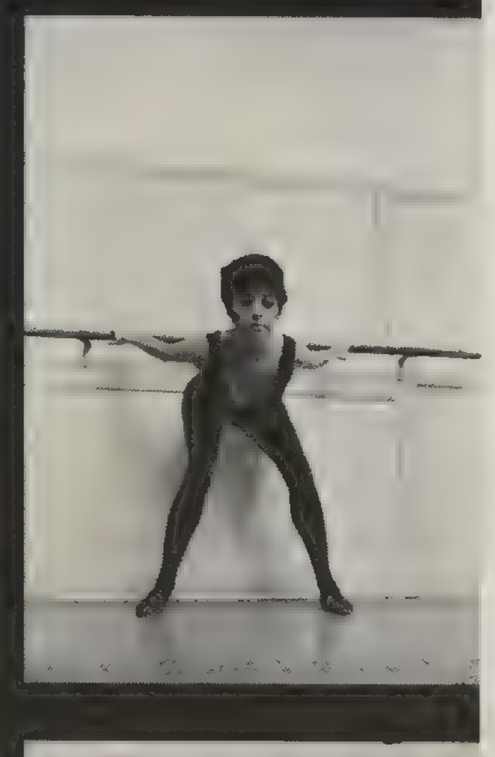
On the first four counts: Release pelvis back, stomach still tight. Reach forward, leading with the chest. ***Feel yourself lengthening as you press through space—pulled out like a piece of toffee . . .***



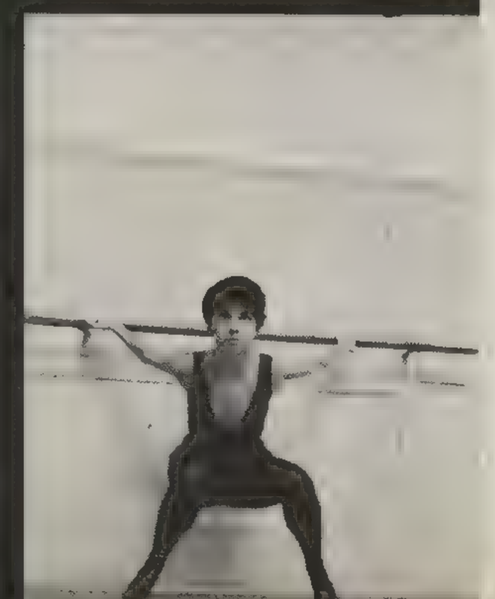
On the fourth count: Body comes over in ***tabletop position***—back flat, parallel to the floor. Keep your neck long, shoulders relaxed, stomach pulled in . . .



On second four counts: ***Without changing the line of the body, plié deep as you can control it***—knees directly over feet, positioned between the big and second toes . . .



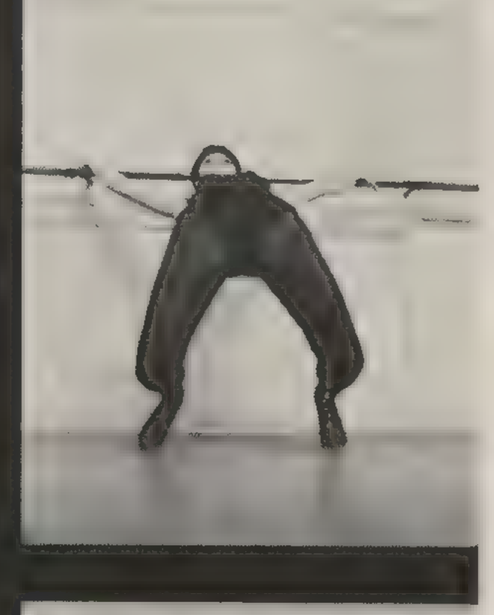
Third four counts: ***Grip buttocks under so hard that you actually lift your heels off the floor*** into high relevé. At this point . . .



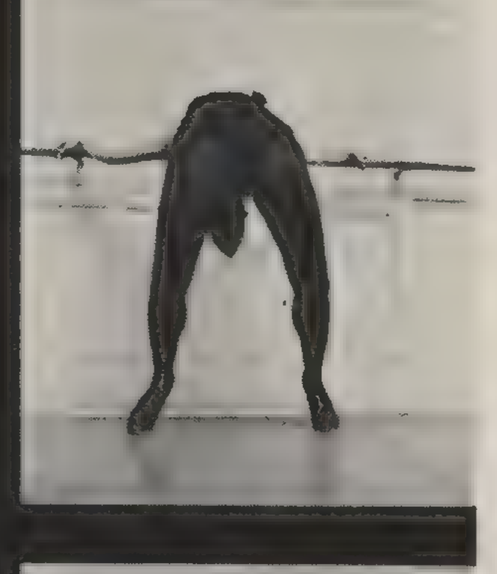
body begins to pull through, buttocks gripping even harder, stomach pulling even tighter. Diaphragm is contracted. Knees point to floor . . .



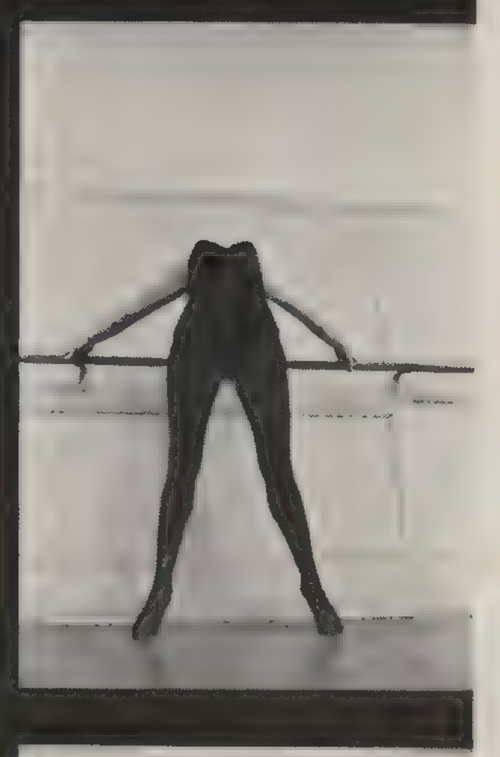
Pull-through complete: the ***body a diagonal slash across space.*** No strain in the knees—all holding strength is in the lower stomach, buttocks, thighs. No pinch at the top—head and neck flow in a natural line . . .



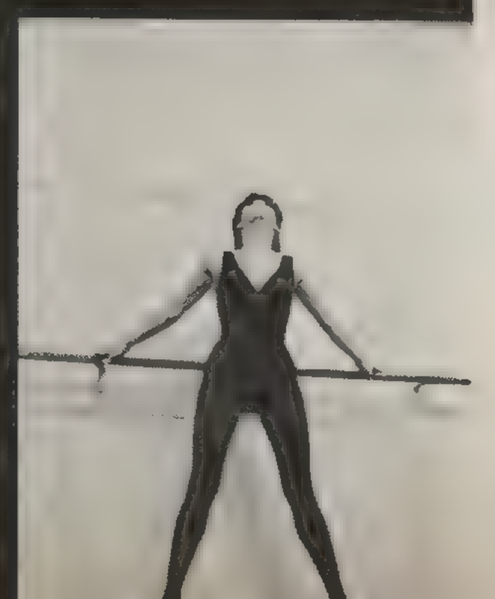
On the final four counts: Arch back deep as possible. At the same time, plié a little lower, grip buttocks a little harder, stomach a little tighter—no pouching. ***In full arch, every muscle is at its absolute tautest. . . .***



Body releases up into high arch—everything ***ready to roll home . . .***



Roll fulfilled: Body as at the start, but in highest relevé. . . . Think high, higher—you're eight feet tall and unshakeable as Gibraltar.



Viva the double-faced silk print, right: a black-white robe held at the waist and slashed down one side for a view of rust-white print and a tawny length of leg. The rooftop view takes in Capri from The Studio of Signor Venicro Colasanti and Mr. John Moore. The capecoat by Forquet, of Duca d'Oria silk. Shimmery cropped jumpsuit, above: white-bright as stars and even more beckoning at night—after supper at The Studio where Azulejos di Manices tiles depict an earlier repast prepared some three centuries ago. Beaded jumpsuit by Mila Schön. At Bonwit Teller. The coiffures, on these and the next two pages, Alba and Francesca, Rome; makeup by Roberto of Revlon, Rome.

VIVA LA VIVACITÀ

Great goings-on in Capri– the liveliest from Italy's boutique collection



VIVA LA VIVACITÀ

Pilar Crespi, near left, the sixteen-year-old daughter of Conte and Contessa Rodolfo Crespi, whose glowingly pretty looks shine in the Capri sun—in a flax-pale bikini and belted skirt. By Krizia, of linen and silk. At Henri Bendel. Whirligig toga, above left, opposite, dervishing for handpainted cotton yards across The Studio roof. By Livio de Simone. Bonwit Teller. Sea-deep in colour, above right, opposite, from mask to fins: a whole new form of marine life taking the Capri waters by surprise in vivid print and bareback fishnet. By Emilio Pucci, in Vivara fabric. Saks Fifth Avenue. Tilt-hem white crêpe, centre left, opposite: a streamered expanse of seaweed-green strokes—slanted from thigh to ankle—and almost to the floor of Signora Laura Aponte's Capri dining room. At-home dress by Valentino, in handpainted silk. At Martha. The longest toga of them all, centre right, opposite: white silk branching out into a thousand red leaves and unleashing a great panel train over red crêpe pants. Another toga scene from The Studio's roof, by Valentino. Martha. Barely enough Roman stripes to go round, below left, opposite, and that's the fun of it—a wide-open back, teardrop cutouts below. Orange-brown-white wool bathing-suit by Princess Luciana. At Bonwit Teller; Sakowitz. And now the ponch-line, below right, opposite, swinging between the legs over the shortest skirt yet—chrome-green wool and the loud clear ring of stripes. Diaper-poncho and skirt by Avagolf. Bonwit Teller; Sakowitz. The yacht glinting in the sun on both pages, Mr. Felix Mechoulan's Black Swan, riding at anchor in the Bay of Marina Piccola off the Capri coast.

DE ROSNAY





ISLE OF WHITE

Fresh flutters of sun-season clothes, scattered like little white shells over the island of St. Martin—a delightful collection of mini-mountains (one called, reasonably, Paradise) bordered in sand with the cool of crystal, and halved into French and Dutch traditions. A new joy on the French side this season is L'Auberge de la Belle Créole, built like a charming Mediterranean village with clusters of small stone houses, a village plaza and fountain, cafés, restaurants, shops, a casino, and a two-and-one-half-acre natural pool. Gleaming white, *opposite page,* on a washed-ashore fishing boat at St. Martin—a bra-topped dress, foreground, with wrapped, ruffled skirt; above it, a wrapped coatdress, tied at the waist, with long sleeves, ruffled edges. Both by Sylvia de Gay for Country Set, of white cotton piqué; about $26 each at Miss Bergdorf of Bergdorf Goodman. Leg art: Sant' Angelo stick-on flowers. Charted for sun-days, *above left,* a scalloped white dress in two pieces of Moygashel linen. Top about $30, skirt about $40. By Frank Smith. At Saks Fifth Avenue. *Above right,* white eyelet cotton with a little knotted bra-top, a gathered skirt with scalloped eyelet hem. By Sylvia de Gay for Country Set, of Samuel Ehrman fabric; about $30 at Miss Bergdorf of Bergdorf Goodman. Coiffures, these and the next six pages, by Ara Gallant; Tovar-Tresses Dynel hairpieces.

A great little catch of southgoing clothes, white or whited, all photographed on the West Indies island of St. Martin

DE ROSNAY

ISLE OF WHITE Sharp white flowers on little shifts, at one of St. Martin's blissfully deserted beaches.... *Above left,* a tunic of cutwork flowers in beige and white linen. Right of it, white embroidered flowers suspended in fishnet over blue linen. Both by Madame de Lissa for Jamaica Fashion Guild, of Moygashel linen; about $125 each at Lord & Taylor; Hutzler's; L. S. Ayres; I. Magnin. *Opposite,* ruffles billowing like sea-foam on a white cotton organdie pinafore dress with scallops, embroidery—and romance—all around. By Fouts-Gilkes; at Henri Bendel. Ruffled white piqué parasol from Uncle Sam Umbrella Shop. Leg paste-ons—bowknots and flowers—by Sant' Angelo.

Lace looks, the ruffled pinafore

DE ROSNAY





ISLE OF WHITE

White collar walkers, *opposite:* a long-sleeved shirtdress with button-down front, far left. By Sylvia de Gay for Country Set, of shiny white Antron nylon and Lycra (Liberty Fabric); about $30 at Miss Bergdorf of Bergdorf Goodman. Nearer left, a snappy white shirtdress with pairs of buttons, a Mao collar, wide belt. By Peter Pan, of Dacron and cotton (Galey & Lord fabric); about $23 at Bergdorf Goodman; Carson Pirie Scott; Joseph Magnin. Calderon white patent belt. In hand, a swinging Sant' Angelo bell.... *This page,* far left, white linen with a small top, full skirt, scalloped with yellow stitching. By Ellen Brooke for Sportswear Couture, of Moygashel linen. About $90 at Lord & Taylor; Woodward & Lothrop; L. S. Ayres; I. Magnin. Bonnie Doon socks. Capezio shoes. Directly left, a straight white mini-coatdress with side buttons, scallops stitched in blue. By Rona, in cotton and Arnel (Horizon fabric); about $45 at Franklin Simon; Jacobson's, Michigan. Knee-flowers by Sant' Angelo. Bonnie Doon mid-socks. Shoes by Nina.

Shirtdresses, scallops

DE ROSNAY



ISLE OF WHITE Sunny little aftermaths to swimming—where the Caribbean laps up to the shores of St. Martin tranquilly, turquoisely. . . . A sunsuit of white cotton, *above left,* with panels floating over, strapped together at the waist. By Mr. Dino; about $50. Romantic ruffles in a deep V, *above right,* around the neck of a trim little sunsuit of off-white with a bare back, brief skirt. By Mr. Dino, of Avisco acetate and rayon (Bloomsburg fabric) ; about $40. Both sunsuits at Altman's, Studio 3; Burdine's; Jacobson's, Michigan; The May Co., Wilshire. Flower stick-ons by Sant' Angelo. White sandals with thongs wrapped to the knees, by Capezio. The Union Jack, *opposite,* or a sprightly play on it—splashed front and back across the top of a short jumpsuit of white cotton. An inch or so of gold braid at the shoulders links the two flags together; a gold tassel pulls up the zipper at the back. By Mr. Dino, of Springmaid fabric; about $36 at Lord & Taylor; Burdine's; Joseph Horne; Boston Store, Milwaukee; Haggarty's.

Sunsuits – panelled, ruffled, flagging the waves

DE ROSNAY





Jean Shrimpton and the great white wave

Wave the white bathing suit a big hello: you know what white does for a suntan—everything; what's new is the way it shapes up now—the softest, prettiest, most feminine bathing suit shapes in years. Flattery for all is the message. Putting the message across on these pages is Jean Shrimpton, who's riding a crest of her own—super-model, movie star (see *Privilege*), and—according to a recent London poll—the girl all the other girls want to look like.

Getting raves by the waves: a bright-white bathing suit with a lightly gathered bodice held by V-straps. Nothing but a soft cling of nylon...and that can be everything. By Brigance for Sinclair, of Du Pont nylon. About $23. At Peck & Peck; Burdine's; Gus Mayer; I. Magnin. All eight pages: Yardley body makeup by Giorgio Sant'Angelo; Ara Gallant coiffures; Tovar-Tresses Dynel hairpieces.

The Shrimp and the white bathing suit— they've never looked prettier

AVEDON



Flurry of pleats, left, flirting away from a high halter neck over the tiniest white shorts. Cole of California bathing suit, of Dacron (Stehli fabric). About $40. At Lord & Taylor; Goldwaters; J.W. Robinson; Frederick & Nelson. Short sea pleats, right, like the miniest dress flying high from strippy straps—in the whitest white bouclé with its own little matching-white shorts. Rose Marie Reid bathing suit of pleated Arnel bouclé. About $30. At Altman's; Filene's; Strawbridge & Clothier; Bullock's, San Fernando.

The Shrimp goes
to sea in a
wave of
white pleats

AVEDON

The Shrimp
sails on in right
bright white

The prettiest back on the beach, below: Jean Shrimpton's in a white ribbed maillot V'd down to a point. V's front and side too, with a roundabout strap to firm it all up. By Elisabeth Stewart, of Fortrel (Blends fabric). About $26. Saks Fifth Avenue. The tunic, right in the swim of things—a soft little fall of white, banded at the hip over matching mini-shorts. By De Weese, of nylon simplex jersey. About $26. At Lord & Taylor; Harzfeld's; Buffums'.



AVEDON



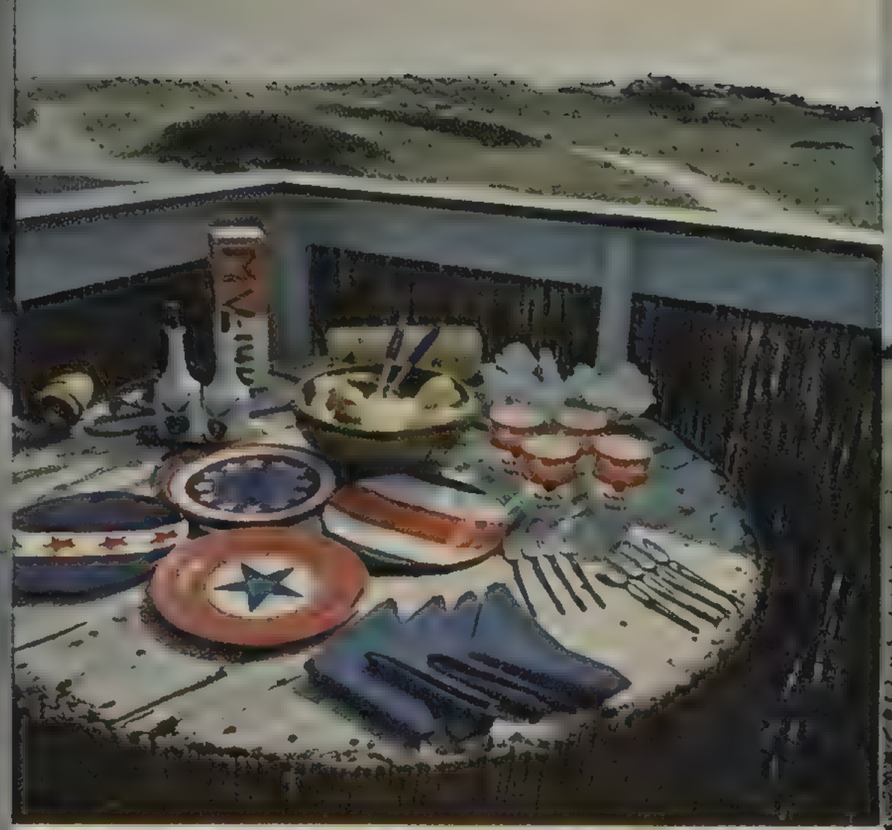
The T-shirt takes the plunge, right, over short hip-shorts. Diamond-patterned white knitted Dacron bathing suit by Sandcastle (Winston Mills fabric). About $35. At Bonwit Teller; Jordan Marsh, Ft. Lauderdale; Joske's, Houston; I. Magnin. Faggoted stripes, far right, running around a white maillot with a neckline that puts a good suntan squarely in the picture. By Catalina, of Helanca stretch nylon with nude insets. About $27. At Stern Brothers; Jordan Marsh, Boston; Joske's, Houston; J. W. Robinson.

The Shrimp rides high on the great white wave

AVEDON













This may be the first house sold, furnished, through a boutique. And it makes the same sense any boutique buy does: quick, fresh, carefully limited choice, at non-custom-order prices. Excepting flowers, paintings—the unique salting of each owner—this three-bedroom house is designed to be duplicated anywhere in the United States right down to the lamps and spoons in any one of three colour arrangements. The package price of $20,000 takes in heating, the electric and plumbing works, laundry things in a full basement, decks, steps, whatwillyou. This ingenious house wrap-up is the work of Mrs. Brett Winston and Mrs. Helen Wallace, who run the Brett sportsclothes boutique in New York. They have tried this house out now several times, first on themselves. It works. Now, for other people they do it like this: They provide all the plans and specifications contractors need, plus the sources and information for equipment and furnishings (even sheets, dishes, and cooking pots) for $300. Since everything is standard and available across the United States, the whole house just possibly could be ordered up on the telephone. For more about this boutique-buy house, see page 160.

This prototype house, banner-bright in red, white, and blue, serves as a beach house.
Opposite page: *The living room with a carpenter-built ell of banquettes, rattan furniture, a free-standing fireplace-stove.*
This page, from the top left: *Sun-blown luncheon on a table made from an old cable-drum wheel. The house, with its sixty-foot sweep of deck. At one end of the living room, storage cabinets and a gang of shelves. Lamps, a train of bright pillows, ashtrays: all in the $20,000 wrap-up. The kitchen with its counter to eat at, serve from, or gossip over.*

THE HOUSE YOU BUY FROM A BOUTIQUE— AND EVERYTHING IN IT— $20,000

DAVID MASSEY









LA GRENOUILLE–

A private view that nobody sees of the New York restaurant everyone knows

By Polly Devlin

The water scours and hisses as M. Masson, above, *wields the hose with total enthusiasm.* Far left, above: *An extravagant spill of anemones in a crystal vase.* Left, below: *M. Masson starts to arrange bowls of anemones for the thirty-six tables.* Centre, above: *The blaze inside La Grenouille at lunchtime.* Below: *Lobster, clams, sole, and oysters; the oysters flown in from France.*

JACK ROBINSON

At seven every morning, while Fifth Avenue is still shrouded, every corner of the restaurant La Grenouille is wide awake, full of noise and movement, excitement and light and colour. Water hissing from pressurized pumps is exploring and scouring every corner of the building inside and out; and all the delicious daily things to eat are being delivered, are being prepared. There is a concerto of sounds—chopping and scraping and scaling and stirring; pounding and mixing and muttering. Everywhere, a display of still lifes: bright lobsters against creamy soles lying on glittering steel; red meat on grained chopping blocks, the composition finished by the shape and texture of a huge terrine of pâté; the whole team of La Grenouille is moving into their lovely rhythm, like a practised ensemble who dance to their own music, and in which every member knows every step and when to do it. Controlling this (Continued on the next page)

La Grenouille

ensemble, moving with it, is M. Charles Masson, the proprietor, the inspiration, the bright eminence of La Grenouille, Monsieur le Patron. "Listen," he said fiercely moving through the air as though it were a barricade he was storming, "when talking about La Grenouille one can only say that Monsieur Masson is *nothing* without his staff. . . ."

What he and his staff have created is La Grenouille—far more than a restaurant, far more than a place to meet friends. In the five years since it opened, it has become a way of life, a place with a name synonymous with a certain kind of charm, a certain elegance, with a spirit unique and totally engaging. The pleasure of eating good food, of being spoiled by excellent service becomes a delight at La Grenouille. Its elusive and pervading magic is always there, but luncheon has a special glamour. *Then* it has the air of a club, with everyone greeting each other. This is no place for a stranger. For some women eating at La Grenouille is one of the highlights in any day, and they enter La Grenouille a little flushed, eyes sparkling, looking as though they were going to a radiant party where their expectations and anticipations, their *frissons* of delight will be fulfilled.

The women who go there give back to the restaurant the magic they find there; the delight is mutual. M. Masson's great blazing bowls of flowers, his gentle colour schemes may do everything to make a woman feel cherished; but the women in turn look more beautiful, arrive in better spirits, their looks are heightened. They love La Grenouille.

One of the main reasons for the rapport at La Grenouille is that most of his staff have been with M. Masson since he opened the restaurant. Even at the busiest times, when the kitchens are like furnaces and the orders are streaming in as though La Grenouille's customers had been on the soup line for days, everyone has time to smile and be amiable. Most of the chefs are French and most of the waiters come from the same small town in Brittany—Gourin. Indeed when the waiters are dressing the tables they sound rather like a large family party out for a day's jaunt.

The head chef is M. André Joanlanne, a gentle young man with a Verdun moustache, a prototype French face, and a miraculous way with food. Naturally he can make any complicated or showy dish without fuss, but he can invest an ordinary vinaigrette dressing with an extraordinary quality, a new deliciousness. To watch the chefs working, taking orders, working simultaneously on soups, entrées, savouries, sweets, is to have all mystique about great cookery removed and admiration for the craft of the kitchen instilled. There can be no terror here as to whether or not the soufflé will rise when the customer expects a perfect soufflé. There can be no feeling of having won against odds in making a bowl of good pâté when M. Le Dour, La Grenouille's butcher, can make eighteen superb terrines in an early morning. Here food is treated with that luxurious simplicity that can only come through deep knowledge, skill, and confidence.

M. Masson is a perfectionist and his demanding standards are reflected in the details of La Grenouille. He has the best suppliers of meat



and vegetables, fish and flowers in New York, has specialties flown in from Paris, but he still subjects everything to an unyielding and constant surveillance. "What's *this?*" he cried in anguish, waving a leaf of rucola. "It's old . . . I told him not to send it if it was old. Send it back."

M. Masson is an admirable man, noticing every detail but never fussing, always in a hurry but never hasty. He can be angry but he is never short tempered, and he trusts his staff implicitly. He is a man of many passions—good food, flowers, paintings. "So many things make me happy. I enjoy anything that warms me up, good food, good wine, beautiful women; the wind and the sea, the sight of the waves, painting. I would spend my life painting if I had the time. I paint whenever the spirit moves me. I paint wherever I go."

One of M. Masson's characteristics is his ability to concentrate devoutly on the matter of the moment. He is fanatical about cleanliness. One of his principles is that his customers must be able to trust him . . . and so the kitchen is washed as though it were an operating theatre—hosed, soaped, scrubbed, sterilized. Even the sidewalks and windows are hosed. "Look at that," he said seizing a just emptied garbage can, "have you ever seen a garbage can *that* clean? We line them with plastic." And indeed the can sparkles in the dawn air. At seven in the morning it would be easy to believe that clean garbage cans were the fulfillment of his ambitions . . . just as ten minutes later the



youth of the vegetables seems to be the only thing he cares about.

Flowers, however, are one of his *abiding* passions. La Grenouille glows with flowers at all seasons—now dazzling bouquets of anemones light up the room and a huge bowlful radiates each table. They look soft, delicate, yielding, unarranged. In fact M. Masson and M. Paul Arpajou, his friend and the godfather of his son, spend three hours each morning arranging all *one hundred dozen* of them. "I couldn't analyze why I love flowers," he said as he lifted great dripping bundles of them and spread them out on tables. "They move me as a beautiful woman, beautiful food moves me. Perfection . . . it's the reaction to perfection. I *couldn't* do flowers like this every morning if I didn't love them."

When finished with the flowers he has just enough time to make the hors d'oeuvres, mixing, tasting, adding with dash and courage; great spoonfuls of mustard go into the mayonnaise, handfuls of parsley into the vinaigrette, water in everything. Not a second is wasted. As one dish is finished another is started, as one plate is removed another appears. The prepared ingredients are placed near his hand by Rafael, his helper who almost *is* his right hand, before he demands them. Within twenty minutes the hors d'oeuvres look as though someone spent painstaking hours over them, and they taste so too. They are borne out from the kitchen (Continued on page 154)

The team at La Grenouille is forty-eight strong. Here, most of them assembled and stilled for one unusual moment. Nearly all have been with M. Masson since he opened his restaurant. Mme. Masson is in front of the group just left of centre; behind her on the right is M. André Joanlanne, the head chef; M. Masson and M. Arpajou are on his right. Tallest of all in the back row is Paul, the maître d'hôtel. "Without this team," said M. Masson, "there would be no Grenouille."

JACK ROBINSON

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Penelope Tree is with the costume thing—



She knows when any of the New York boutiques gets in some finds from the out-of-town auctions. . . . At Abracadabra, 243 East 60th St. (left), Penelope swooned over a ravishing hand-pleated crème chiffon appliquéd with delicate black Chantilly lace. It was in tatters, just the last vestiges of a once glorious dream—and Penelope dreamed she was Sarah Bernhardt. Also at Abracadabra—a hat—it was made just yesterday—(below) but *very carefully* so as to look ancient—its black brim dripping with smoke and grey chiffon veils. . . . At Variety Costumes, Inc., 353 W. 48th St. (below), the nostalgia has a strong theatrical bite—like Penelope's black satin Lady Vampira wrap encrusted with silver roses—and a witch's dazzle-them, zow-them headdress. . . .



ALEXIS WALDECK



JACK ROBINSON

Boutiques for "dress-ups"

Springing up all over town—little corners—some musty as the cellar, some dusty but pristine neat as the attic—all filled with fascinating bits of memorabilia to wear —costumes, headdresses, masks from who knows what old productions . . . antique dresses, uniforms, belt buckles, hats, fans, capes, that once were loved and cherished —and worn. Transformations, 121 Second Avenue, tucked up on the second floor—it's worth the trip, fascinating bits of fantaisie to cloak yourself with. Prices seem very reasonable too. . . . Royal Rags, 56 East 4th Street, has some costumes so exquisite they could go in a museum. . . . Of course those cost a bit more. . . . Fascinating this whole business of dressing up in second-hand fantaisie, and striding out to face today's world. . . .

Britt Ekland understands...



that shoulder-y shawls, and fluffly feathers, and swinging tassels are some of the things that give a flip of fantaisie to 1968 fashion. . . . Her tri-cornered shawl (above), of creamy damask ribbon, black lace, $70, Mr. John boutique, 24 West 57th Street. . . . And her startled blackbird of an evening coat, made of crackling silvery plastic blustering with black coq feathers, $125, from The Forward Look, 1085 Lexington Avenue. . . . And Britt's assemblage of 18-k. golden tassels and bells swinging from golden threads. To order by Erwin Pearl for Veneto 57, 6 West 57th Street. . . . Photographed at David Barrett Inc. Coiffures by Guy of Kenneth Salon. . . . Britt's new movie: *The Night They Raided Minsky's.*



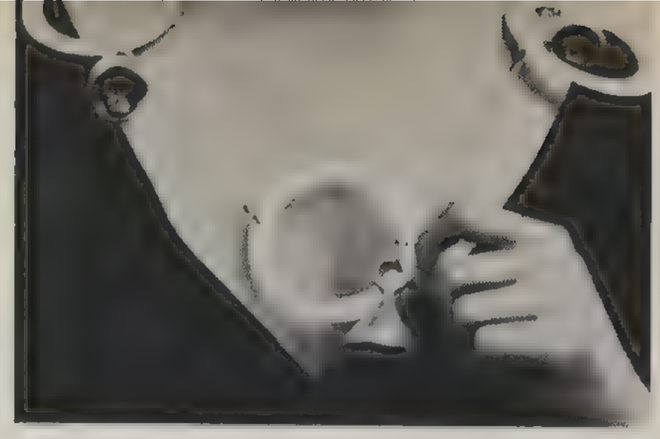
More on next page



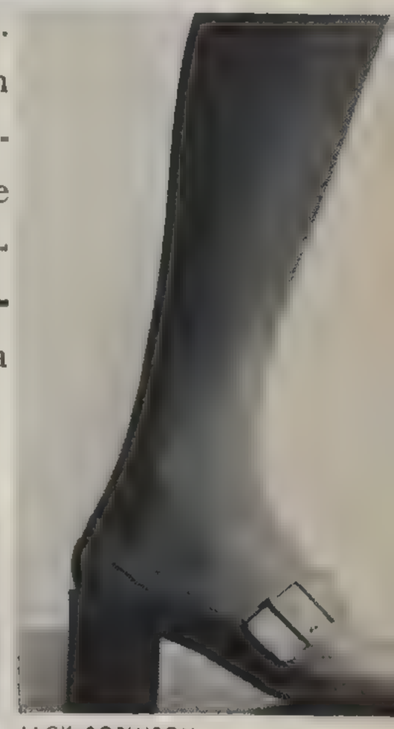
TIBURZI

The stars dressed

in their duds from Paraphernalia . . . ***Raquel Welch*** (above) found her satin shirt in one of Paraphernalia's Texas boutiques. Miss Welch was on location for her new movie *Bandolero!* (This *is* the year of the shirt, of course, and this could be *the* shirt. Don't forget Mrs. Kennedy wore it at Angkor Wat.) . . . ***Bobbie Gentry*** visited with Paraphernalia's own star Betsey Johnson (right) in the New York designing room—plunged instantly for one of Betsey's new black jersey slinkies. Paraphernalia, 795 Madison Avenue. . . .



Bells. Brace yourself and forget about the hippie bit. This is the year they'll be jangling and clanking with the bestest of fashion—these are the ways Jacques Tiffeau showed them with his spring 1968 collection (above and below)—real big, beautiful clankers found at Azuma, 666 Lexington Avenue. ***Sun-colour shoe—*** leather honed the colour of a delicious five-day Arizona suntan. The blunt-toed shoe by Jourdan. $34; at Lord & Taylor. . . .



JACK ROBINSON



STRONGWATER

THE QUENCHING CRYSTALS: GRANITE

By Sylvia Vaughn Thompson

EDITOR'S NOTE: *Sylvia Vaughn Thompson, an erudite cook, has settled down in Malibu with her husband, Eugene, a writer of television comedies, their four children, and a housekeeper who makes devastating tacos. Mrs. Thompson, the daughter of Gloria Stuart, once a movie star, and of Arthur Sheekman, a scriptwriter, tries to write every day, does her best in early morning when the family is still asleep. In 1963 Atheneum published her book* Economy Gastronomy.

At Portofino, I noticed for the first time the little stall opposite on the quay. It had a just-for-the-season look about it, and the sign was in a large blue scrawl on a cardboard tacked above the counter, GELATI.

Orsina pulled me over to the booth, saying that this was the best ice in Portofino—no, on the entire Ligurian Gulf. She ordered: "*Due granite di limone, per favore.*" The man handed me a white paper cone filled with pale-yellow, flinty-looking crystals. But ice was nothing but a poor man's substitute for ice cream. I felt cheated.

I tasted.

An ice of lemon, clear and crisp and quenching. And almost better than the true flavour was the coarse texture of the *granita*, crystals that tinkle on the tongue and give a little crinch before they're by. Every ice I'd ever eaten had been a genteel mush. Orsina was right. This was the best ice I'd ever eaten.

Italy, an icy fountain of *granite*, was the source of ices in the West. The ancient Romans served flavoured snow, as a beginning. In the thirteenth century, Marco Polo left the Orient with gifts to Italy: noodles, of course, brought from China, and from Persia, the trick of turning purées of fruits and syrups into ices by packing them in snow or ice. A *granita* is actually a thirteenth-century Persian sweet much as it must have been known to Marco Polo.

The Italians kept their icy secret for more than two hundred years, until a Florentine merchant's daughter married a son of the King of France. Caterina de' Medici took along her Italian cooks when she went to live at court in Paris, and one of the contributions they collectively gave the table of France was ices.

Sometimes, the ices got frozen so solidly the embarrassed diner could do no more than gaze longingly into the glassy little pond. Eventually, someone discovered that if you stir the ice about a lot, the texture gets smoother. Everybody had an improvement. Some added a froth of egg white to give ices fluff, another found a bit of gelatin held the pouf up nicely. Others liked ices blander and made them with milk.

And so on. From France to England and thence to America. Smoothed and creamed and sweetened and stabilized until everyone forgot about the beginning. Now, because so much that I like has been refined past recognition, I'll make a *granita*, feeling refreshed by its coarseness and simplicity.

A *granita* may be made of any strained, sweetened liquid or purée, although classically only of fruit; it is the least sweet (14°), the most coarse (never stirred while freezing), and therefore the simplest of ices. It is eaten when it is of the consistency of lightly packed snow.

The degree number in parentheses refers to what a mixture, in order to classify as that particular ice, must register on

(Continued on page 152)



An unfortunate happening to most of us, as we go through the years, is gradual weakening of the facial contour muscles. This can cause unwanted "sagging" about the eyes, the cheeks, and the chinline.

Zeigler care gently exercises facial muscles to better support facial contours!

Fine lines and fine wrinkles often start *deep* beneath the skin surface, an area reached only from *within*.

Zeigler care stimulates facial circulation deepdown — which, for so many users, diminishes fine lines, fine wrinkles!

from this to this

You can see from these unretouched photos how much Zeigler helped this woman's appearance. Perhaps *your* beauty problem is different from hers...maybe more...or less. What can Zeigler care do for you—will it make *you* look younger too?

©1967 ZEIGLER ELECTRONICS, INC.

A special offer lets you use a Zeigler unit for 30 days with return privilege guaranteed. Write today for *free booklet* and details.



(Limited, by mail only.) Zeigler care... so worthwhile for you, worthy of our family name.

Zeigler Facial Care, 17810 S. Western Ave., Dept. V18, Gardena, Calif. 90247

NAME _____

ADDRESS _____

CITY _____

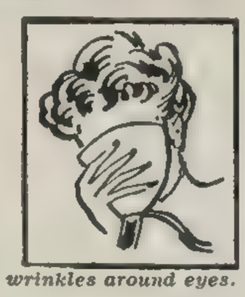
STATE _____ ZIP _____



RETAIN A YOUTHFUL APPEARANCE WITH THE "SOINE DE VISAGE", METHOD OF HOME FACE-CARE

Newest French Import

No electricity involved, operates on the water-spray principle. Attached to any faucet, works on all parts of the face and neck to help the skin to youthful loveliness. The use of FACE-CARE is also recommended for oily skin and blackheads, as well as for a clogged or dull complexion. $24.85 Post paid



For wrinkles around eyes.

ANN RUDO
50 E. 72 St., N. Y. C., Dept. V. No C.O.D.



Before starting to use EYE-CARE*

BAGGY EYES? WEAR EYE-CARE*

EYE-CARE can help you eliminate puffiness under your eyes. Worn while you sleep, EYE-CARE will help you look younger and more attractive. EYE-CARE contains sleeping mask with special attachment to help eliminate puffiness. $15.95 ppd. *Patent number 3354884



After using EYE-CARE* for 2 to 3 weeks

MOVING?

Writing about a subscription?

Be sure to fill out form below.

For FASTEST service on address change, missing copies, etc., attach old mailing label in first space below. Otherwise please print clearly your address as we now have it.



OLD ADDRESS (Attach old label here if available)

NAME
ADDRESS
CITY
STATE ZIP CODE

NEW ADDRESS DON'T FORGET YOUR ZIP NUMBER: IT'S IMPORTANT!

NAME
ADDRESS
CITY STATE ZIP CODE

MAIL TO VOGUE BOULDER, COLO. 80302

Please allow 6 weeks for change to take effect.

FOR FASTER AND MORE EFFICIENT
POSTAL SERVICE
LEARN THE "A.B.C.'s" OF GOOD MAILING HABITS!

A postal zip code number helps speed your mail!

B certain to include your return address with zip code number on all letters and packages!

C that the delivery address is correct and complete with zip code number!

—AND—

MAIL EARLY IN THE DAY—
IT'S THE BETTER WAY!

Granite

(Continued from page 151)

the Baumé hydrometer (or saccharometer), a device that measures the density (sweetness) of a sugar solution. When mixing your own *granita* inventions, simply add sugar until the hydrometer bobbles up to the right degree.

A *marquise glacée* is prepared like a *granita* with these exceptions: A little more sugar is added (17°); the mixture is frozen stiffer but still never stirred; and just before serving, half as much whipped cream as the mixture—the whipped cream first blended lightly with a purée of a complementary fruit —is folded into the ice.

A water ice is made of the same ingredients as a *granita*, but it is a good bit sweeter (18° to 22°), is stirred to make the texture less granular, and is frozen somewhat stiffer.

A *frappé* has the coarse, unstirred texture of a *granita* but can be sweeter (14° to 22°), and is made as well with milk and/or beaten egg white folded in.

An iced punch is a *granita* made of a punch of wines or spirits. Liquor retards the freezing process. For faster setting, add the liquors when the syrup base is nearly a soft crush, stirring as little as possible.

Sorbets and sherbets ought to be identical, because *sorbet* is French for sherbet. But in practice, it comes to this: The French make their *sorbets* only from fruits, liqueurs, and heavy wines, and they are only a shade sweeter (15°) than the *granite*. *Sorbets* are still-frozen and the texture, as one source says, is "slightly gritty." (Escoffier says the consistency of a finished *sorbet* ought to be such that it may be drunk.) When almost set, Italian meringue or whipped cream is folded in—a quarter of the volume of the *sorbet*.

Sherbet is a hodgepodge of textures and flavours. What with the marshmallow, gelatin, and other stabilizers, American sherbets differ from ice creams only in the absence of cream.

Much of the pleasure of a *granita* is its simplicity. If you observe these three essentials, you'll always have success:

A *granita* is never more than liquid or purée, water, and sweetening.

A *granita* is only just sweet enough.

A *granita* is never stirred while freezing and is served while still soft enough to spoon easily.

Almost any "liquid or purée" makes a *granita:* fresh, bottled, or frozen fruit juice, for example. You can make juice from fresh fruit by following directions in a standard cookbook for making juice for jelly. Or you can reduce any fresh, frozen, or stewed fruit to liquid in the blender. Always sieve the juice or purée before using.

Here are recipes for two *granite* that can be made easily at any season and can serve as approximate guides for the sourer fruit juices (lemon) and the sweeter fruit purées (pineapple).

Granita di Limone

1 cup strained, fresh lemon juice
2 cups water
1 cup granulated sugar
Whipped cream, sweetened
Kirsch (optional)

Mix first three ingredients, stirring until sugar has completely dissolved. Freeze 3½ to 5 hours without stirring, until crystals have formed but a spoon still goes in. Serve topped with kirsch-flavoured (or plain) sweetened whipped cream. This is a very lemony mixture; add more water and proportionately less lemon juice if not to your taste. Serves 3 to 4.

Granita all'Ananas

2 cups sieved purée of pineapple (1 ripe pineapple, or use tinned, but rinse off syrup)
6 tablespoons lemon juice (about 2 lemons)
4 tablespoons orange juice (1 orange, or use frozen juice)
2 cups water
1 cup plus 6 tablespoons granulated sugar
Whipped cream, sweetened (optional)

Mix all ingredients, stirring until sugar has completely dissolved. Freeze 3½ to 5 hours

without stirring, until crystals have formed but a spoon still goes in. May be served with or without whipped cream—unlike the lemon *granita,* it doesn't need it. Serves 4.

A note about the sugar: Most recipes ask you to boil sugar and water together to make a syrup but I have found that ices made with uncooked sugar have a more natural flavour.

Honey makes a lovely sweetening. For every cup of it you use in place of sugar, take one-quarter cup of liquid from the recipe. And remember that honey has twice the sweetening strength of sugar.

Remember, too, that as things freeze, they become less sweet, so oversweeten a trifle.

If you pour the *granita* mixture into a dish to a depth of about an inch and a half, it will freeze uniformly, at average freezer temperature, in about 3½ hours. I don't use bowls or deep moulds, because it takes the centre much longer to freeze than the sides. A *granita* mixture can chill to advantage as long as twenty-four hours before going into the freezer.

Should the *granita* freeze as hard as granite, leave it at room temperature for an hour before serving.

N.B. All fruit *granite* profit from the addition of lemon juice (and zest, if desired) ; red fruits profit from some orange juice as well. Never use less than the juice of one lemon per quart of preparation, no matter how acid the fruit.

Here are some ideas for dessert *granite* that might set you in motion.

Apple: Flavour cider with calvados and serve the *granita* in red apple cups.

Apricot: Crush kernels with the fruit, sweeten, and steep an hour before straining. Serve with apricot brandy-flavoured whipped cream, candied apricots.

Barberry, bilberry, blackberry, black raspberry, blueberry, or loganberry. Serve in a frosted fruit-juice glass with a lemon garnish for breakfast.

Cantaloupe: Flavour purée of one melon with kirsch, steep fruit of second melon in curaçao. Alternate layers of *granita* and fruit in iced melon shell; blueberries make contrasting garnish (try this with watermelon, too).

Sweet cherry: Prepare with pits as for apricot; serve in little chocolate cases (colettes), with maraschino-flavoured whipped cream and candied acacias.

Cranberry: Flavour well with orange; serve in fluted paper cases with goose or turkey or, for dessert, serve scented with orange-flower water and paired with a lemon *granita.*

Grapefruit: Flavour it simply, serve in iced grapefruit shells. For a *pamplemousse granita à la russe,* cover with sweetened whipped cream.

Kumquat: Make a juice of either fresh or tinned kumquats; serve as an accompaniment to duck, or make a gala dessert by poking holes in each champagne glassful of *granita* at the last moment and filling them with Grand Marnier, then filling the glass with iced champagne.

Lemon: For a *fraises ginette,* serve a mound of lemon *granita* with curaçao-and-champagne-steeped strawberries over it, pipe a border of sweetened whipped cream, add candied violets and orange blossoms.

Lime: Pour boiling water and sugar over crushed mint sprigs; when cooled, strain into lime juice; decorate with more sprigs.

Orange: Serve *granita* in centre of a ring of fruit compote, sprinkle heavily with framboise, toasted blanched almond slivers.

Peach: Serve in meringue shells, garnish with icy slices of poached peaches and grated orange zest, pass a pitcher of Southern Comfort (wonderful combination) or *crème de cassis.*

Pear: Fill a scooped-out, blanched pear with a white *crème de menthe*-flavoured pear *granita,* put the lid back on, and garnish with a frosted mint leaf next to the stem.

Pineapple: For a *marquise glacée,* use a bit more sugar in the *granita* preparation, then mix crushed strawberries into whipped cream flavoured with kirsch, and fold into *granita* just before serving. Garnish with unstemmed strawberries.

Plum: Serve with a peach

(Continued on page 159)

VOGUE'S TRAVELOG

Arizona

WICKENBURG

RANCHO DE LOS CABALLEROS. Bask in winter sunshine. Children's program; tutoring school nearby. Swim, ride, tennis, golf, a skeet range, relax—fun in the sun. Casual resort life.

Florida

FORT LAUDERDALE



The Lago Mar

Exclusive Lago Mar, Fort Lauderdale, Florida: a self-contained resort club under ownership-direction of Sidney Banks. Guest rooms, efficiencies, apartments, villas. Ocean-front 9-hole (29-par) golf course. Country Club privileges. Two swimming pools, private 800-foot beach. Tennis courts. Health Club. Magnificent shops. Gourmet dining. Nightly entertainment, dancing.

PALM BEACH



Brazilian Court

The Brazilian Court is Palm Beach at its loveliest. The spacious rooms, suites and penthouses are air-conditioned. New Cocktail Lounge & Dining Room. A genuine personal interest in our valued guests is a hallmark of Brazilian Court. Just steps away from famed Worth Ave. Amer. or Eur. Plan. For reservations write to Bright W. Johnson, Mgr. Phone 832-4121.

ST. PETERSBURG

VINOY PARK HOTEL. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Guest privileges at exclusive Bath Club. Folder—rates. Sterling Bottome, Managing Director.

FOR AN ELEGANT HOLIDAY . . . plan to spend the dreamed of vacation in our 50th state, Hawaii, where relaxation is the rule.

Bahamas

NASSAU



Coral Harbour

Exceptional Coral Harbour Hotel & Club, Nassau, Bahamas: unbeatable combination of championship 18-hole golf, private ocean beach and pool, tennis courts, marina, continental cuisine, dinner dancing and nightly entertainment, highly experienced staff. Exceptional facilities, exceptional Out Island Atmosphere, exceptional people. Open year 'round. Completely air conditioned.

Jamaica

OCHO RIOS



Silver Seas Hotel

A Charming, Club like Hotel with a delightfully informal air. Calypso band, Dancing every night, Boats, Tennis, Golf, Skin Diving, Fine Cuisine.

Ocean rooms $24 and $26 per person MAP.

RR Hotel Representatives

1270 6th Avenue, New York, N. Y.

OCHO RIOS



The Tower Isle Hotel

The Tower Isle *is* Jamaica! 12 flowering acres . . . air-conditioned, private-balconied rooms or spacious villas . . . superb cuisine (Jamaican and continental delicacies, Smorgasbord luncheons) . . . swimming, sailing, boating, fishing, cycling, tennis, badminton, sightseeing and golf nearby . . . entertainment; native floor shows, dancing, movies . . . duty-free shopping!
See your travel agent or Leonard Hicks, Inc.: New York, Chicago, Miami, Detroit, Washington, D. C., Atlanta . . . or Richard Earl Assoc., San Francisco, Los Angeles.

BUY

UNITED STATES

SAVINGS BONDS

FATTY?

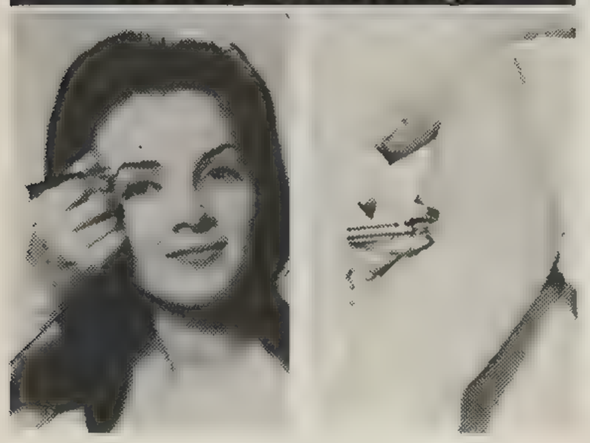
- LOSE POUNDS AND INCHES
- NO FAD DIETS
- NO HARMFUL DRUGS



Yes, a lovely figure can be yours with the help of Obesity Bell Tablets. Each tablet expands to 8-times its size, giving you a sense of fullness to curb your appetite. You can eat 3 meals a day (half portions preferred). Consult your physician for any prolonged weight loss program. So effective that it is used and recommended by thousands of registered nurses. So safe, no prescription needed. Mail only $3.00 today for 240 Obesity Bell Tablets (40 day supply). Prompt postpaid shipment is assured.

Hollings-Smith Co., Inc., Dept. V-2
Drugs of Quality Since 1909
Orangeburg, New York 10962

Perma Tweez
HOME ELECTROLYSIS



SAFELY REMOVES UNWANTED HAIR FOREVER

PERMA TWEEZ! Revolutionary 'one-step' home electrolysis device safely and permanently removes all unwanted hair from face, arms, legs and body. THIS IS THE ONLY INSTRUMENT WITH SPECIAL U.S. PATENTED SAFETY FEATURE THAT DESTROYS THE HAIR ROOT WITHOUT PUNCTURING SKIN. Automatic 'tweezer-like' action gives safe and permanent results. Professionally endorsed. 14 DAY MONEY BACK GUARANTEE. Send check or M.O.

PATENTED PERMA TWEEZ Automatic hair removing unit with extra long life battery.....$14.95

PERMA TWEEZ ATTACHMENT for treatment by one person on another (a must for hard-to-reach areas) $2.50

GENERAL MEDICAL COMPANY, Dept. V-65
5701 West Adams Boulevard,
Los Angeles, California 90016

NAME .....
ADDRESS .....
CITY ..... STATE .. ZIP .

La Grenouille

(Continued from page 147)

to the restaurant where the waiters are beginning to get uptempo as noon approaches. Paul the maître d'hôtel says for the fiftieth time "speaking" as someone else asks for him *personally* as though this password were a passport to a table. "At this time," said M. Masson on his way upstairs, "I wonder, 'Is there not another restaurant in New York?' "

Every morning M. Masson is handed a box which looks rather like the Queen's dispatch box and serves the same function—in it are reports about the previous day's proceedings . . . the *contre filet* weighed twenty-eight pounds instead of twenty-five; some things arrived which did not appear to have been ordered; the *grenouilles* from Paris were in prime condition. . . . "Without worrying much about it," said M. Masson, "Everything takes shape; everything comes back to me." With the dispatch box comes a huge book labeled *Chef's Daily Orders* for M. Masson to check with the chef.

Mme. Masson makes sure that this dispatch box contains all the information M. Masson needs. She shares his standards and operates unobtrusively with a staff of extremely pretty secretaries in the room above La Grenouille.

This room is like a galleried Gothic vestry—impossible to believe it is in the centre of New York. The roof is lofty and raftered. "It leaks," says Mme. Masson, amused. She sits behind a huge desk covered with papers, letters, books, and bottles of delicious things to drink that she has ordered or will order. She has that elegance which Frenchwomen cornered so long ago. Hardworking, warm, spontaneous, she has a will of iron. *She* bought La Grenouille.

"Listen," said M. Masson, "I was at sea, working as a maître d'hôtel on the American Export Isbrandtsen Lines when I got a telegram saying 'You are now the owner of 3 East Fifty-second Street.' *That is Mrs. Masson.* My reaction? I was furious. What did I say? What would any husband say to a wife who had signed a lease for a lemon? . . . but she said to me, 'If you have to work in the kitchen and I have to work behind the bar, we'll make a go of it.' *That's Mrs. Masson.*"

Mme. Masson said: "M. Masson and I were ready to close a deal on another restaurant on the West Side. I wasn't too happy about it, my instincts were against it, but I had to be sensible and forget my emotions. I went to the lawyers to sign the final agreement and then suddenly I walked out. I walked round and round the blocks. Then suddenly I saw this. I fell in love with it and I bought it."

"She bought a six-month lease," said M. Masson, "and I was horrified. Because curiously enough it was the one restaurant in New York I *knew* I didn't want. When I was working at Le Pavillon, Pierre Franey, the chef, and I hoped to set up a restaurant together and we heard these premises were for sale. He went to look them over and came back and said, 'They are not for us; the kitchen is too small, the place is a mess.' When I came here the first day after it was ours there was a man here who asked me, 'What do you want?' I said, 'I own this place.' He said, 'You must be crazy,' and left. I stripped everything, enlarged the kitchen, and put in new air-conditioning systems. Then Mrs. Masson persuaded the owner to sell us the building. We opened the restaurant in December, 1962, and by April, 1963, we were booked out solid. It's been that way ever since."

M. Masson first came to the United States in 1938 to attend a hotel-management seminar at the Waldorf-Astoria. He had worked at the Hotels Aletti in Vichy and Algeria, at l'Hôtel de l'Angleterre et de la Grande Bretagne in Nice, at Pruniers in Paris and London, at the Crillon in Paris and the Palace in St. Moritz.

"My parents owned a hotel in Belfort, France, and so I was literally born into the business. When other boys were going to football matches I was peeling potatoes and serving beer! Forty years later I am still serving beer and peeling potatoes." He slides a look around the corner of his eye. "When I came to America I took my qualifications to M. Henri Soulé who was opening the French pavilion at the World's Fair. He took me on as a waiter on May 8th, 1939, and I went with him when he opened Le Pavillon, stayed there for nine years as waiter, captain, and finally maître d'hôtel."

Twenty-eight years later M. Masson is in the midst of heady success. His Grenouille is a hit, *the* restaurant now.

A RECIPE
FROM LA GRENOUILLE

Côtes d'Agneau Champvallon
(Serves six)

12 rib lamb chops
3 onions, thinly sliced
4 potatoes, thinly sliced
3 cups consommé (more, if needed)
½ cup white wine
2 cloves garlic, crushed
Butter
Bouquet garni of parsley with 1 bay leaf
Thyme
Chopped parsley

Season chops with a little salt and brown lightly in butter. Remove chops and drippings, add some fresh butter and smother the sliced onions (do not brown). Mix raw potatoes with smothered onions and season with salt, a pinch of thyme, and crushed garlic; add bouquet garni. Remove from pan.

Combine drippings from chops and onions and cook until thickened and light brown, then add about 3 cups of consommé and the wine. Dissolve drippings and remove from fire. In a baking-serving dish, put a layer of onions and potatoes, then a layer of chops; alternate until all are used. Add liquid from the frying pan. Bring the dish to the boiling point over the flame, then finish it in a 375° oven for about 45 minutes until the chops and potatoes are very well done and the top well browned. The dish should be moist, but not soupy. Sprinkle with chopped parsley before serving.

VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N.Y. 10017, or call 689-5900

Summer Creative Arts

BELVOIR TERRACE
LENOX, MASSACHUSETTS
A Fine Arts Center for Girls, ages 9-17. Art, Dance, Drama, Music, Sports. Professional staff—careful supervision—limited enrollment. **Mrs. Samuel Schwartz, 12 East 86 St., N.Y. 10028. BU 8-4000.**

Summer Schools

ECOLE ARCADIE
Intensive 6-week and 4-week language programs, coed ages 13-18. All classes & activities conducted in French. Swimming, tennis, sailing complete a delightful summer. European staff. **Dr. Richard T. Gott, Ecole Arcadie, Bar Harbor, Maine.**

CHAPEL HILL SUMMER SCH.
Girls. Boarding. Grades 7-12. Advanced, review courses in regular subjects. Remedial Reading, Math. Accredited. Art Workshop. Excellent library. Afternoon activities include riding, swimming. **Mrs. S. V. Warden, 327 Lexington St., Waltham, Mass. 02154.**

BURNHAM-BY-THE-SEA
Newport, R.I. Girls 12-18. Summer Vacation School on ocean-front estates. All subjects. Reading skills, study habits, typing. Music, art, drama. All sports. Delightful social life. 18th summer. Bltn: **George W. Emerson, Box 43-DD, Northampton, Mass. 01060.**

MAXWELL VACATION SCHOOL
NEAR A COLLEGE CAMPUS, ITHACA, N. Y.
Girls & Boys 15-18 **30th Summer**
Preview of college life in academic-social, cultural program. Preparation & review for College Bds. Dev. Reading. Math Refresher, Conv. Spanish, French, Russian. App. psych., drama, art, typing, driver's ed., judo. Supervised study. Lectures. Courses accred. Bd. of Regents. Sports. Dances, live bands. Trips.
Mrs. Otto G. Schonberg, Dir.
250 West 57th St., New York 10019 • 212 PL 5-2506

Any of the schools listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

Boys' & Girls' Camps

CAMP LAUREL—MAINE
Echo Lake. Individualized program for boys and girls 8-15. Sailing, Skiing, Scuba, Tennis, Riding, Canoe & Mt. Trips, Theatre & Studio Arts. Non-sectarian. **Dr. and Mrs. Merrill H. Archard, Box V, 5 Lookout Avenue, New Paltz, New York 12561.**

ALDERKILL
Boys and Girls 5-15. Est. 1938. Riding, swimming, shop, pets, dancing. Baseball & tennis teams. Individual ability developed. 135 acres. 90 miles N. Y. Camp open all year for visiting. **914-876-4783. M. G. Treadwell, Rhinebeck, New York 12572.**

CAMP AKIBA
IN THE POCONOS ELEV. 1900 FEET.
43rd yr. Prvt. lake. 200 mi. NYC. Sep. boys' & girls' camps. Fine facilities. Sabbath Services. Res. nurses, physician. 8 wks. $825. **L. Sherr, 1909 Spruce Street, Phila., Pa. 19103. Tel. NYC evgs. (212) 777-0653.**

LONGVIEW RIDING CAMP
Coed; in Kentucky's Bluegrass area. Golf, 18 hole course and driving range; Canoeing; Sailing; Tennis; daily riding. 2 lakes; pool. Ages 5-15. ACA approved. Four 2-wk. sessions: June 16-Aug. 10. **Dr. & Mrs. Ralph Ellis, Rt. 2, Stamping Ground, Ky. 40379.**

McCALL'S RANCH CAMP
30 miles east of San Diego. 2000 ft. alt. June 16-Aug. 25, by week or season. Coed—ages 5-16. Well planned program includes horsemanship, swimming, archery, campfire. Member ACA & CAPC. **Mr. & Mrs. Carl V. McCall, Box 133, Alpine, Calif. 92001.**

QUARTER CIRCLE V BAR RANCH
40,000 Acre Arizona Ranch Camp • Coed 8-17
Challenging, educational and diversified experience in the southwest for nationwide enrollment. Daily riding. Roundups, rodeos, gymkhanas. Pool 35x90. Sports and crafts. Pack trips. Motorized caravan trip through scenic, historic southwest. Cool, dry climate. Magnificent country. Mature staff. 39th Yr.
—Optional Summer Study—
Enrichment, make-up and review in most elementary and secondary subjects. High standards. Accredited. Devote one to four hours to classroom and study, remainder to regular outdoor program. Catalogue.
Also winter college prep school
Charles H. Orme, Jr., Box G, Mayer, Arizona 86333

Boys' Camps

BEAVER CAMP FOR BOYS
65 Boys, 6-16, on Beaver Lake in the Adirondack Park. Accent on nature and wilderness camping. Swimming. Canoeing. Sailing. Outdoor science. Crafts. Riding. Riflery. Tennis. Archery. Campcraft. Trips. Cabins. **Mr. and Mrs. C. James Shapland, Lowville, New York.**

FARRAGUT NAVAL CAMPS
Summer of adventure on Toms River. Boys 9-16. Sailing emphasized. 50-boat fleet incl. 25 sailboats. Trips on 63-ft. flagship. Music, 2 gyms, athletic fields. Pool. Approved summer school. Catalog. **Farragut Naval Camps, Box VC, Toms River, N. J. 08753.**

C BAR TRAIL RANCH
Riding—Every boy has a horse—Trout fishing Mountain riding, wilderness pack trip in the Colorado National Forests, rodeo and sight-seeing trip. Boys 11-17. Chuckwagon kitchen. 7 week session.
Quentin V. Felch, Box 158, Idledale, Colorado 80453.

COLORADO RIVER RANCH
An unusual summer with purpose & adventure for your son on a working cattle ranch. One staff member for every three boys. Pack trips, riverraft trips; complete in-camp program. Brochure: **Travis Anderson, Director, Colorado River Ranch, Gypsum, Colorado.**

CAMP NORTHWESTERN
Boys 8-15. Sail, water-ski on Lake Geneva, A.R.C. awards. Golf, tennis, soccer, riflery, baseball, riding, archery, crafts. 25th season. Tutoring. Member American Camping Assn. 7 weeks $570; 3½ wks. $330. **41 S. Lake Shore Dr., Lake Geneva, Wis. 53147.**

IDLEWILD
THE OLDEST PRIVATE CAMP
Lake Winnipesaukee, N. H. 78th yr. Boys—3 div. $625. No extras. Riding, Sailing, canoe, mt. trips. Golf course, riflery, archery, water skiing, scuba diving, music, elem. tutor. 2 reg. nurses. Cabins. Also Teela-Wooket for Girls. Bklt. **L. D. Roys, 336 Otis St., West Newton, Mass. 02165.**



Lancer
ON CAPE COD
Specifically for OVERWEIGHT BOYS 9-18.
J. V. Spargo, M.D. • F. P. Heald, M.D. • P. S. Peckos, B.S., Nutritionist. On lake. Also ocean & pool swimming, sailing, skiing, scuba, sports, combined with nutrition re-education. Medical care, individual counseling. Winter follow-ups. Same ownership as Seascape for Girls. Brochure. **John V. Spargo, M.D., Box 377, E. Brewster, Mass. 02640**

VALLEY FORGE
MILITARY ACADEMY SUMMER CAMPS
At America's renowned Military Academy. Ranger Camp (12-15). Pioneer Camp (9-12). Golf, polo, all sports. Individual guidance. Leadership and social courtesy training. Athletic clinics. Band Camp (13-18).
Catalog. Box HC, Wayne, Pa. 19087

WOODCRAFT CAMP
FUN ON LAKE & LAND • BOYS 9½-14
Exciting, educational camping at beautiful 1500-acre campus on Lake Maxinkuckee. Boating, swimming; river trips. Indian & nature lore; campcraft; baseball, tennis, track, other sports. Excellent food, housing. Enough military to foster promptness, courtesy, neatness. Reading, English, verbal skills, review math optional. Est. 1912. Scholarships. Catalog
CULVER
180 LAKE SHORE ROAD CULVER, INDIANA 46511

Girls' Camps

brownledge
Mallett's Bay, Vt. "One of America's finest camps."
FREE DAILY RIDING FOR ALL. Finest show horses, mounted lance drill, jumping optional. Sailing, racing tactics, aquaplaning, drama, tennis, golf, archery, swimming, crafts, trips. NO EXTRAS! "THE COMPLETE AND DIFFERENT CAMP", Girls 10-18
For booklet, state age and write winter office:
Miss Barbara Brown Winslow
155 Dodds Court, Box V, Burlington, Vt. 05401
(JC Course, girls 16 & 17, filled for 1968.)
HORSES WATER SKIING Chris Craft

FARWELL
GIRLS 6-16. 63RD SEASON
ON BEAUTIFUL VERMONT LAKE
Riding—our own schooled horses, drills, trail rides, expert instruction. Swimming, waterskiing, canoeing. Tennis, dramatics, crafts. Sailing. Snug log cabins. Four age groups. Limited enrollment assures individual attention. Fee $740. Booklet. State age.
Mr. and Mrs. Joseph V. Elliott
Post Office Box 8848, Richmond, Virginia 23225

Girls' Camps

ECHO CAMP
A fine traditional camp for over 20 yrs. 90 Girls 7-16 enjoy true friendships & freedom on Raquette Lake in Adirondacks. Horsemanship, Tennis, Water Skiing, Sailing, Canoe Trips, the Arts. Impeccable facilities. **Mrs. C. V. Clough, Pleasantville, N.Y. 10570.**

THE ELMS ON KEUKA LAKE
Camp for Girls 8-16. In the famed Finger Lakes. Fine accommodations. Experienced staff. 6 wks. season. Featuring water skiing, sailing, swimming, competitive swim team & tennis. All incl. fee. Ctlg. **Mr. & Mrs. R. V. George, 630 E. Lake Rd., Hammondsport, N.Y.**

HOLIDAY HILL IN VERMONT
Craftsbury Common. 90 girls 7-17. Congenial cabin living. Stowe area. Daily riding, care of camp stable. Sailing, water skiing, tennis, arts, dance, mt. trips. CIT program. **Josephine Willard & Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, N. Y. 10801.**

BUFF LEDGE
Lake Champlain, Milton, Vt. Daily riding. Equitation, jumping, show team. Superior waterfront program; swimming team. Dramatics, golf, tennis, riflery, trips. All-incl. fee. 100 girls 7-18. **Mr. & Mrs. M. W. A. Hunt, Box 5275-S, Mt. Carmel, Conn. 06518.**

LES CHALETS FRANCAIS
Deer Isle, Me. "Where French is always Fun." Imaginative program. Girls 5-18 learn fluent French the conversational way. Live in Swiss chalets. Riding, sailing, tennis. Ballet, art, drama, music. **Mrs. Elsa V. James, 1024 Westview Ave., Phila., Pa. 19119.**

SADDLE RIVER RIDING CAMP
Sterling, Mass. 50 girls, 9-16. Season: $750. incl. daily riding; individualized instructions. Jumping; shows; indoor ring. Pool: strong swim prog. Arts, crafts. Trips. **Mrs. Henry Hulick, Sterling Jct., Mass. or N.Y. area 'phone 914 SCarsdale 5-3046.**

AVALON
A Salt Water Sailing Camp on Cape Cod. 85 girls, 8-14. Fun & relaxation, individualized program, experienced staff. Daily sailing, swimming & tennis; also golf, riding, life saving, sports, trips. **Mr. & Mrs. W. V. Winkler, Avalon, Chatham, Mass. 02633.**

QUANSET SAILING CAMPS
Cape Cod camp for girls 7 to 15 featuring daily sailing on beautiful Pleasant Bay. Races, Swimming, Tennis, Crafts, Archery. Riding included in fee. 4 age groups. Adult Sailing School June & Sept. 64th year. Catalog. **G. Bruce Hammatt, So. Orleans, Mass. 02662.**

SEASCAPE
ON CAPE COD
Specifically for OVERWEIGHT Young Ladies
Ages 11-18. EST. 1959. J. V. Spargo, M.D. • F. P. Heald, M.D. • P. S. Peckos, B.S., Nutritionist. Owned & operated by original & permanent professional staff. Monthly winter follow-up—Boston, N.Y.C., Wash., D.C. C.I.T. prog. & parents' seminar. Mem. A.C.A. Also Lancer for boys. Brochure: **John V. Spargo, M.D., Box 377, E. Brewster, Mass.**

Kiniya
On a Bay of Lake Champlain in Vt. Girls 6-17
VERMONT 50TH SEASON. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, crafts, dramatics, dance. Give age. Booklet.
IRELAND Special program for older girls. 3 weeks at Kiniya, 3 weeks in Ireland pony trekking. Hunt Ball, Dublin Horse Show. Visit Edinburgh, London.
Mr. & Mrs. John J. Williams, Milton, Vt. 05468. Tel. 893-7849



Lake George
CAMP FOR GIRLS
On beautiful Lake George, Glenburnie, N. Y. Private shore of protected coves, sandy beaches. Water skiing, all water sports at their best. Scenic view from spacious cabins in 95-acre woodland campsite. Little theatre -professional staff. Riding, riflery, tennis, arts and crafts. 3 age groups, girls 6-17. Resident nurse. Brother camp nearby.
John V. Donat, Director, 16 Fairview St., Ansonia, Ct. 06401

OVERWEIGHT GIRLS 8-18
ENJOY A FUN-FILLED SUMMER WHILE LOSING WEIGHT
• Pool • Tennis • Riding • Golf • Rowing • All Sports • Cultural Activities • Social Grooming • Re-education in Eating Habits • Follow-up program maintains weight loss • A Non-medical Program of Healthful Diet and Exercise • *Accredited by American Camping Assn. & Association of Private Camps.*
Also Camp Tahoe for Overweight Boys
CAMP STANLEY
Mrs. Gussie Mason, Director
Box 529, Hurleyville, New York 12747

Girls' Camps

SHOSHONI
Thousands of Scenic Acres for Riding & Outcamping in Ideal Summer Climate of the Colorado Rockies! Pack & Station Wagon Trips, Swim, Canoe. Most Land Sports. 3½-5-8½ wks. Camper-staff/2½-1. 33rd Yr. **Mr. & Mrs. Edw. Barnhart, Box 1518, Boulder, Colo.**

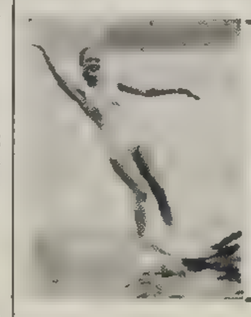
CAMP WA-NA-KA
Woodland Park, Colo. Western Riding, Tennis, Golf, Fencing, Campcraft, Pack trips, Art, Dramatics, Modern Dance, Modeling, Social Graces & Ice Skating. Two four-week terms, $375 each. **Mrs. B. H. English, 3408 Westcliff Rd. So., Fort Worth, Texas 76109.**

RED PINE CAMP FOR GIRLS
Minocqua, Wis. Est. 1938. Girls 6-16. Extensive waterfront, riding, sports, arts programs. Qualified staff. Individual instruction. 8, 4 wks. Catalog: **Mr. & Mrs. Richard V. Wittenkamp, 5019 Manitowoc Parkway, Madison, Wis. 53705. Tel.: 608-233-0485.**

CAMP WA-KLO FOR GIRLS
"A Summer Your Daughter Will Remember"
Thorndike Lake, Jaffrey Center, New Hampshire
Est. 1938. An ideal camp. 100 girls, ages 5-18.
All camp activities. Tutoring. Mature staff. **Ethel V. Kloberg, 506 Devonshire Rd., Baldwin, N.Y. 11510.**

ROCK RUNN RIDING CAMP
Girls 7-18. Exceptional instruction for trail, hunt & horse show. Beginners' mounts & hunters. Excellent training: oils, sculpture, folk art, swimming, tennis. Tutoring. Chester Co., Pa. Churches nearby. **Mr. & Mrs. John B. Ziegler, Box 22-V, Pottstown, Pa. 19464.**

PINE TREE CAMP
Pocono Pines, Pa. Sun, fun and happiness since 1911. Girls 5-17. Mature leadership. Tennis, field sports. Active waterfront—sailing, swimming meets. Excellent riding. Horse shows. **Mrs. Charles R. Fox, 4652 Higel Ave., Siesta Key, Sarasota, Florida 33581.**



CAMP SEQUOYA
In beautiful Blue Ridge Mts. of Va. Exceptional staff. Unexcelled facilities (all new in 1958). All land and water sports, with balanced cultural programs. Riding (own stable). Operated by Sullins College since 1925. Girls 8-17. Two 5-week sessions. **Write: Camp Sequoya, Box 42, Bristol, Virginia 24201.**



Come with us to CAMP NAUSAKWA in the Poconos
At our summer camp for girls, your daughter will make new friends and enjoy a full variety of activities. In addition to swimming, water sports, and water ballet, our private, 60-acre lake is ideal for rowing, canoeing, and sailing, and the 1,000 acre wooded site offers a world of space for hiking, nature study, and campcraft. There is also a full program of sports, drama, arts, crafts, horseback riding, and other activities including informal language sessions. The all-new buildings provide a rustic atmosphere with modern facilities. 96 girls 6-16. For our brochure, write to: Mrs. Wm. Gilbert, Camp Nausakwa, Box 101G, Mt. Pocono, Pa. 18344.

Horsemanship

WISHE RIDING CAMP

80 Girls, 7-15. Major and minor riding programs. Tennis, swimming, canoeing, all camp activities. Private lake, large pool. Screened cabins. Exc. food, care. Inc. fee. 100 acres 60 mi. N.Y. **Mr. & Mrs. A. G. Wishe, R.F.D. #4, Middletown, N.Y. 10940.**

MEADOWBROOK MANOR

RIDING FARM IN POCONO MOUNTAINS

Girls 7-16 years. Specializing in all forms of equitation incl. dressage, showing, jumping. Swimming. Art. Families too. Residential. **Mr. & Mrs. M. H. Fuegle, R.D. #3, East Stroudsburg, Pa. 18301.**

NORTH FORK

SCHOOL OF EQUITATION SUMMER CAMP

Summer part of equitation school. For 25 girls, 12-21. Two 5 week sessions. Expert instruction for riding enthusiasts, incl. jumping, schooling, showing. **Mr. & Mrs. Howard Russell, Purcellville, Va. 22132.**

Remedial

MAPLEBROOK

Coed Remedial School. Ages 10-18. Academic II thru VIII grade. Occup. therapy, physical ed., workshop, typing, home ec. Riding. 30 acres. Fully accredited. School yr. Sept. 15-Aug. 31. Liberal vacation periods. Limited to 50. **Mrs. M. V. Finger, Amenia, N.Y. 12501.**

Foreign Schools

LA CHÂTELAINIE—SWITZ.

International Girls' School. Estab. 1880. Lake & Mt. Branch. Grades 9-12. College Board Ent. Exam., Post Grad & Finishing Courses. Languages. Home Ec., Secretarial. Sports. European Tours. Summer Session. **La Châtelainie, Saint-Blaise/Neuchâtel, Switzerland.**

COLLEGE ART STUDY PARIS

Year round. College-approved studio courses, museum visits, art tours. Credit recommendations. 6-week summer session. Write: **R. T. Barr, Dir., College Art Study Abroad, % American Center for Students and Artists, 261 Boulevard Raspail, Paris 14, France.**

UNIVERSITY OF PARIS
UNIVERSITY OF MADRID

YEAR SEMESTER SUMMER (PARIS ONLY)

Coed • Individual Programs for College-Age & Pre-College Americans • For academic credit or personal fulfillment • Arrangements for language beginners • Students live in selected private homes • Art. Theatre. Concerts. Opera. Ballet. Travel • American direction.

ACADEMIC YEAR ABROAD
225 East 46th St., New York, N. Y. 10017

TASIS

EDUCATION ABROAD

American College Preparation in Europe

American secondary school in European milieu meets highest U.S. academic standards. Grades 9 thru 12. Coeducational. American faculty, Europeans for languages. College Boards. Small classes. Activities include excursions, sports, skiing. Optional vacation travel to Italy, Spain, Greece, or Balkan countries. Located in Italian lakes region.

THE AMERICAN SCHOOL IN SWITZERLAND
M. Crist Fleming, Director
Lugano-Montagnola, Switzerland
Write: N.Y. Rep., 326 East 69th St., N.Y. 10021

AMERICAN COLLEGE OF SWITZERLAND

Enroll now for Spring Term

4-year coed liberal arts boarding college offering standard American curriculum. A.A. & B.A. degrees. Strong in Language, Art & Int'l Bus. Adm. Departments. U.S. Admin. & faculty. High rate of transfer to U.S. universities. Member Am. Jr. College Ass'n. Affiliated but on separate campus from ACS is the

LEYSIN AMERICAN SCHOOL

4-year university-prep co-ed boarding high school. Adv. Plct. & CEEB Center

All sports, at 5000 ft. above Lake Geneva

Admissions: 1854 N Leysin, Switz.

ANNOUNCING THE OPENING OF

FLEMING COLLEGE

A TWO-YEAR AMERICAN COLLEGE BASED IN EUROPE

Coeducational college. Liberal arts curriculum emphasizes contemporary European economics, politics, languages, literature, art, music, drama. Six-week correlated research travel in Europe freshman year. Person-to-person conferences with Europeans. One term independent study sophomore year in France, Spain, Great Britain or Tel Aviv. Faculty of highly qualified Americans and Europeans. Activities include skiing, excursions, sports. Limited enrollment. First year entrance only in 1968.

FLEMING COLLEGE
Lugano-Montagnola, Switzerland
Write: N. Y. Rep., 326 East 69th St., N. Y. 10021

Colleges

SAINT MARY'S COLLEGE

Fully accred. liberal arts college for women. B.A., B.S., B.F.A., B. Music degrees. Interdepartmental Christianity & Culture Prog. Conducted by Sisters of Holy Cross. Est. 1844. Grad. Sch. of Educ.; men, women. Catalog: **Box T, Notre Dame, Indiana 46556.**

SETON HILL COLLEGE

4-year liberal arts college for women. Honors program. Junior year abroad. 750 students. 209-acre campus. For catalogue: **Box D, Seton Hill College, Greensburg, Pennsylvania 15601.**

GWYNEDD-MERCY COLLEGE

Fully accred. 4-year courses lead to B.A. in Lib. Arts, B.S. in Med. Tech. 2-year courses lead to A.S. in Nursing, Med. Sec'l & Sec'l Science. Resident & day. New dorms, Student Union. Catalog. **Director of Admissions, Box E, Gwynedd Valley, Pa. 19437.**

Your mind is our proving ground

You're a young man or woman who likes to ask questions . . . who wants to delve deeper into the meaning of things. Why not let Belknap develop your intellectual and emotional capabilities to their fullest? Belknap offers Bachelor's in arts, sciences, bus. adm., educ. or meteorology and Associate's in arts, sciences. Coed. Excellent instruction, guidance. Varied cultural activities. Quarter plan.

BELKNAP COLLEGE
Catalog E: Center Harbor, N.H. 03226 • 603-279-4576

FISP — Finch Intercontinental Study Plan

Finch College for women reports the successful continuation of its novel third-year Study Plan. FISP enables qualified (minimum prerequisite: Finch resident one semester) third-year students to study for nine-week periods in each of four study centers Finch has established thus far—Madrid, Rome, Paris, London. Since the language of instruction is English, participation is open to non-language as well as language majors. Emphasis is placed on the study of art history, comparative government, economics, sociology, and language. A fully-accredited four-year liberal arts college, Finch awards the A.A.S., A.A., B.S., and A.B. degrees. Write the **Director, FISP, 52 East 78 Street, New York, New York 10021.**

Any of the places listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

Travel

SCIENTIFIC EXPEDITIONS

Exploring and collecting in wilderness areas of New Mexico, Colorado, Utah and Arizona. 39th year. Turquoise Trail For Girls (12-16); Little Outfit For Boys (10-12); Prairie Trek For Boys (13-16). **Hillis L. Howie, P.O. Box 1336, Bloomington, Ind. 47401.**

STUDENTS ABROAD

11th Year. For travel or study or family stays with a small group—at a leisurely pace—having a lively, flexible program—and leaders of calibre, taste and wit. Director: **G. Lang, 200-V East End Ave., New York, N.Y. 10028. (212) EN 9-1395.**

SUMMER SKI-TOUR CAMP

6 exciting sport-travel European summer adventures for students, including summer Ski-Tour of Europe. Grades 9-12. 43 days, all inclusive, $1800-2100. Catalog: **Athletics Around the Globe & Ski-Tour Camp, 52 Vanderbilt Ave., N.Y. 10017. (212) MU 6-1293.**

LIVING FRENCH

• **ÉCOLE DE CHAMPÉRY:** Swiss Alps. Morning classes. French staff—3 levels. Combined activities with French teenagers. PLUS exciting, historic Tour of France incl. Paris. (15-18 yrs.)
• **LIVE WITH FRENCH FAMILY:** Attend U. of Geneva. Art, concerts, excursions. WEEK in Paris. (17-20 yrs.)

8th year Mature supervision. D. V. Reich

TYROL PROGRAMS ABROAD
8820 Burning Tree Rd., Washington, D. C. 20034

PROJECT EUROPE

THE AMERICAN SCHOOL IN SWITZERLAND
Lugano-Montagnola
AGES 15-20

SWISS HOLIDAY
Eight weeks of exciting camping-study travel from villa on Lake Lugano. Austria, Germany, France, Spain, Italy, Yugoslavia, Greece. Seminars, lectures, recreation.

SUMMER SCHOOL IN FRANCE
Eight weeks of study and travel in France. French classes daily for high school and college students. Based near Avignon.

PROJECT RUSSIA
Eight-week program: six weeks of travel in Soviet Union; introductory and summation weeks, lectures and seminars in Lugano.

Director, M. Crist Fleming
For information, write to:
N.Y. Rep., 326 East 69th St., N.Y., N.Y. 10021

N.Y. City Day School

BENTLEY SCHOOL

Coeducational • 53rd Year • Nursery to College
Creative Arts—Music—Dramatics—Sports
Excellent record of college admissions
Pre-School & Elementary, 112 E. 71 St. BU 8-2666
Jr. & Senior High School, 48 W. 86 St. TR 4-1661

Junior Colleges

VIRGINIA INTERMONT

Accred. 2-yr. College for Women. Lib. arts, music, art, speech, drama, home ec., phys. ed., secretarial, med. sec'l., retailing, journalism. Sports, riding, gym, pool. Est. 1884. Optional European tour. Catalog. **Adm. Dir., Intermont, Box 127, Bristol, Va. 24201.**

GREENBRIER



156th year. Jr. College & 2 yrs. H. S. Liberal Arts and Career Courses. New Activities-Gymnasium Bldg., Olympic swimming pool. Indoor, outdoor riding facilities.
Addah B. McClaskey, Dir. of Admissions, Box V, Lewisburg, West Virginia 24901

Marjorie Webster

JUNIOR COLLEGE

• Balanced academic and career program. Beautiful 15-acre campus. Cultural opportunities of the Nation's Capital. Accredited two-year terminal and transfer courses. A.A. degree. Liberal Arts; Phys. Ed.; Kindergarten Education; Secretarial; Medical Sec'l.; Speech & Drama; Radio-TV; Music; Fine and Commercial Art; Merchandising. Varied social program. All sports. Large indoor pool, gym. Catalog. **Box V, Rock Creek Park Estates, Washington, D. C. 20012.**

Mount Aloysius

Junior College — **For Women**
Fully accredited. Liberal Arts, Art — A.A., A.S. degrees
Music
Elementary Ed., Pre-Lab. Tech., Occupational Therapy Assistant.
Two-Year Nursing Program
Upon successful completion of State Board Examination student becomes a Registered Nurse. Secretarial, Medical Secretarial, Home Economics, Merchandising. Sports. Social program. For catalog write:
Office of Admissions, Cresson, Pa. 16630.

ROBERT MORRIS JUNIOR COLLEGE

Secretarial Administration
Liberal Arts
Business Administration
Admissions: Pittsburgh, Pennsylvania 15108

Vernon Court

Junior College for Women. A.A., A.F.A., A.B.S. Degrees. Excellent transfer record. Program planned to develop intellectual curiosity. Lib. arts, music, art, retailing, home ec., sec'l, med. sec'l. Sports incl. riding. Beautiful Newport estate campus. Catalog. **Office of Adm., Bellevue Ave., Newport, R.I. 02840.**

KING'S College

Accredited coed junior college of business.



Two-year Associate Degree. Business Administration majors: Accounting, Data Processing, Management, Sales, Transportation. Secretarial majors: Executive, Legal, Medical. One-year programs. Social activities. Sports. Dorms. Est. 1901. For catalog write:
President, 322 Lamar Ave. Charlotte, N. Carolina 28201



Southern Seminary and JUNIOR COLLEGE

Fully accredited 2 year College for Young Women. Liberal Arts, transfer. Cultural envir. of old Virginia.

Academic and Career Courses, combined to meet today's needs: Music, Art, Languages, Drama, Speech, Home Economics, Merchandising, Physical Education, Secretarial, Kindergarten Training, Equitation. Own stable of fine horses. Indoor riding arena.

A.A., A.S. Degrees. Well-balanced social life. All sports. Indoor Swim Pool. Students from 38 states. **For 101 years** one of America's outstanding Schools. *Illustrated catalog, address:* **Dr. Sidney E. Sandridge, President, Box 101, Buena Vista 1, Virginia.**

Coeducational Schools

CROW HILL

Grades 1 thru 8. Serious education in an atmosphere of home. Careful supervision. 2 hours from N.Y.C. Est. 1938. 100 acre farm. Pets. Riding. Music. French. Summer session. **Mrs. F. Chase Crowley, Director, Rhinebeck, New York 12572. Phone 914 TR 6-4097.**

GREEN CHIMNEYS SCHOOL

Coed 2-14 yrs. Unique 3-term, 12-mo. yr. Nursery-8th gr. Accred. NY Regents. Complete study, play facilities on farm 52 mi. NYC. Resourceful, imaginative program. Expert care, attention. Res. phys., nurse. **S. E. Ross, M.A., Brewster, N.Y. 914-279-2996.**

THE ANDERSON SCHOOL

Year-round. Regents accred. College prep & general courses. Grades 8-12. Emphasis on study habits. Expert guidance staff. Psychiatrist & psychologist. Small classes. Activity program stressed. Est. 1924. **David V. Lynes, Hdm., Staatsburg, N. Y. 12580.**

PALMER HOUSE SCHOOL

EATON CENTER, N. H. COED, GRADES 1-12

Friendly family environment. Well balanced academic program. Individual attention. Art. Ballet. Music. Skiing. Mid-year enrollments. Summer camp. **Mr. & Mrs. John Handley, Box 344, Conway, N.H. 03818.**

ELGIN ACADEMY

25 miles N.W. of Chicago. Grades 7-12. Coed. Accred. Personalized guidance with indiv. PAR goals stimulates academic progress. Modern dorms, gym, pool. Developmental reading. Est. 1839. Catalog. **Dir. of Adm., 223 Academy Pl., Elgin, Ill. 60120.**

INTERLOCHEN ARTS ACAD.

Accred., coed college prep. Grades 8-12. Equal emphasis on arts & academics. Music, Art, Drama, Dance. Small classes. Academy affiliated with National Music Camp. Catalog. **Dir. of Adm., Rm. 11, Interlochen Arts Acad., Interlochen, Mich. 49643.**

HOWARD SCHOOL

56th Year. Coed Boarding Dept. Grades 1-8. Pleasant Environment. Small Classes. Careful Attention. Drama, French, Tennis. Member Calif. Assoc. of Independent Schools. Write: **Mr. & Mrs. Warwick S. Carpenter, Jr., 260 San Ysidro Road, Santa Barbara, Calif. 93103.**

WEST NOTTINGHAM ACAD.

Fully accredited. Coed. College Prep. Grades 9-12. Postgrad. Adv. math, English, science, history avail. Dramatics. Guidance. Sports, golf. Midway Phila.-Baltimore. Est. 1744. Camp & Summer School. Catalog. **N. C. Farnlof, Hdm., Box 102, Colora, Md. 21917.**

THE FLINT SCHOOL

Coed, ages 11-17, 40 students in non-graded approach emphasizing academics and 4 R's incl. Reason: thinking, study, self-motivation. Midterm openings. On Little Sarasota Bay; waterskiing, sailing. Foreign travel. **7756 So. Trail, Sarasota, Fla. 33581.**

Golden Hills Academy

Grades 7-12, coeducational, non-sectarian college preparatory. Humanities, fine arts, modern languages, mathematics, laboratory sciences. 2000 Acres scenic countryside. Golf, swimming, riding, tennis, archery. Supervised recreational activities. High academic standards. Mid-term registrations. Brochure.

Golden Hills Academy, Rt. 27, Ocala, Fla. 32670

Wyoming Seminary



Fully accredited coed college prep. Resident & day. Est. 1844. Grades 9-12. Nearly 100% of grads enter college. Faculty advisors. Language lab. 11,000 volume library. Full sports program. Methodist affiliated, all denominations welcome. Write for catalog: Box V, Admissions Office, Kingston, Pennsylvania 18704

Sanford



Grades 7-12. College preparatory. Emphasis on study habits. Small classes. Beautiful campus near Wilmington. Sports, riding, drama, music, art. Accredited.

Dr. Nancy C. Sawin
Joseph T. Logsdon
Box 22, Sanford School
Hockessin, Delaware 19707

JUDSON ARIZONA

BOARDING-COLLEGE PREP.-COED



Fully accredited. Informal Western life. Healthful desert climate near Phoenix. Grades 5-12. Small Classes. Excellent Staff. All sports, horseback riding, art, music. Brochure. **D. V. Wick, Hdm., Judson School, Scottsdale, Ariz. 85252.**

Girls' Schools

CASTILLEJA SCHOOL

Founded in 1907. Day and resident. grades 7-12. College preparatory. Outdoor sports, pool, tennis. **Margarita Espinosa, A.M. Stanford, Principal; Carol Mills, A.B. Wellesley, Academic Dean, 1310 Bryant Street, Palo Alto, California 94301.**

THE UNIVERSITY SCHOOL

OF MILWAUKEE, WISCONSIN 53217
Girls boarding Grades 9-12 combined with day school N-12. College Prep. AP program. 101 Fac. ratio 1:9. 24,000 vol. library. Sports & cultural activities. **Dir. of Admis., 2100 W. Fairy Chasm Rd., Rm. 115.**

TUDOR HALL SCHOOL

College preparatory since 1902. Fully accredited. Notable college entrance record. Boarding, grades 7-12; Day School, grades 7-12. Music, art, dramatics, sports. New campus. **Director of Admissions, 3654 Cold Springs Rd., Indianapolis, Indiana 46222.**

BARTRAM IN FLORIDA

Boarding and country day. Girls, grades 7-12. College prep of highest standards. Fully accredited. Music, art, dramatics. Air-conditioned throughout. Pool and ocean swimming. Trips. Dances. Bklt. **Olga V. Pratt, 2264 Bartram Rd., Jacksonville, Fla. 32207.**

SAINT ANN'S OF PALM BEACH

Episcopal girls' college preparatory. Boarding. Grades 8-12. Liberal Arts. Humanities stressed. New facilities: ocean-front campus; private beach. Sports. **The Rev. James J. English, Hdm., Dept. V., 2840 S. Ocean Blvd., Palm Beach, Fla. 33480.**

SAINT ANGELA ACADEMY

Fully accred. boarding, coed day. College prep., Gen'l, Business. Accel. Math, Eng., Fr. Gr. 9-12. Qualified seniors enrolled regional university. Art, music, riding, golf. **Sisters of Charity, Saint Angela Academy, Box V, Aiken, S. C. 29081.**

THE SAMUEL READY SCHOOL

Small, independent, boarding & day school. College preparatory program geared to each girl's abilities and goals. Grades 1-12. Christian environment. Work program. 22 acres. Est. 1887. Catalog: **Mrs. C. P. Walter, 5130 Balto. Nat'l Pike, Balto., Md. 21229.**

SAINT MARY'S ACADEMY

Resident and day school for girls in the "land of pleasant living," Maryland. Grades 9-12. Homey atmosphere. Fully accred. Both Academic and Commercial courses. Phys. educ., music, clubs. Summer camp also. **St. Mary's Academy, Box 356, Leonardtown, Md. 20650.**

FAIRFAX HALL

Accredited preparatory school for girls. Grades 9-12. Music, art, dramatics. Shorthand, typing. Pool. Private stable, riding rings. New students admitted to grades 9, 10, 11. Catalog **Wm. B. Gates, Jr., Pres., Box V-681, Park Station, Waynesboro, Va. 22980.**

STUART HALL

An Episcopal girls' school in Shenandoah Valley. Grades 9-12. Fully accredited. Notable college entrance record. Music, art. Attractive campus. Charming atmosphere. All sports. Indoor pool. **Martha Dabney Jones, Box V, Staunton, Va. 24401.**

ST. MARGARET'S SCHOOL

COLLEGE PREPARATION FOR GIRLS
Fully accredited. Grades 8-12. Music, art, dramatics. Small classes. All sports. On beautiful Rappahannock River. Episcopal. Summer School. Catalog. **Viola H. Woolfolk, Box 158-V, Tappahannock, Va. 22560.**

St. Anne's School

Strong Liberal Arts College Preparatory where each girl is trained to develop a disciplined mind, a sound body, individual integrity, social awareness. Episcopal. Grades 8-12. Boarding, day. High academic standards: 97% graduates enter college. Art, music, modern dance. Riding, new tennis courts. New science labs, dorms, library. Use University of Virginia's cultural resources. 57th year.

Margaret V. Jefferson, Headmistress
St. Anne's School, Charlottesville, Virginia 22901

ROSARIAN ACADEMY

College Preparatory School for girls; Day School 1-12; Resident School 7-12; Limited Enrollment; fully accredited; small classes; music, art, drama; guidance; excellent library, language lab, fine arts facilities; sports; pool. Under the direction of the Adrian Dominican Sisters since its foundation in 1925.

Registrar: Rosarian Academy, 807 North Flagler Drive, West Palm Beach, Florida 33401

VALLEY SCHOOL FOR GIRLS

Tucson Arizona
A sound educational experience
in healthful Arizona
Resident—Grades 9-12
College Preparatory
Write
Wallace H. Witcombe, Headmaster
Box 4517, Tucson, Ariz. 85717

Girls' Schools

CATHEDRAL SCHOOL

OF ST. MARY, GARDEN CITY, L.I., N.Y. 11530
Episcopal. Accredited. Girls boarding grades 5-12. Strong college prep. Choose from 5 languages, 5 yrs. math, 5 yrs. science. Advanced Placement Courses. Sports. Riding. 91st year. **Registrar, Box V.**

MT. ST. MARY-ON-HUDSON

Fully accred. Catholic College Preparatory School for girls. Grades 9-12. Modern Bldgs. Beautiful 42-acre campus overlooking Hudson. Friendly atmosphere. Remedial reading. All sports. 57 miles NYC. **Dominican Sisters, 495 Liberty St., Newburgh, N. Y. 12550.**

SAINT MARY'S

An accredited, Episcopal school for girls, grades 9-12. College preparation is dominant theme, but intellectual and spiritual growth are of equal concern. Training in critical appreciation of values. **Sister Superior, 585 John St., Peekskill, N.Y. 10566.**

THE KNOX SCHOOL

A distinctive country boarding school. College prep. General course. Grades 9-12. Small classes. Riding, all sports. Music, art, N. Y. trips to concerts, theatre, UN, opera. 64th year. Catalog. State age, grade. **Box V, St. James, L. I., N. Y. 11780.**

NEWPORT SCHOOL FOR GIRLS

Ocean-front campus. Grades 9-12. Thorough prep. for college. Small classes. Supervised study. Excellent art, music, drama. All sports, riding. Cultural, social programs. Catalog: **Mr. & Mrs. Sidney S. Gorham, III, P.O. Box 471V, Newport, R.I. 02840.**

ROGERS HALL

76 years of New England traditions. Near Boston. Thorough college preparation. General course; secretarial training, excellent music and art. All sports including riding. Swimming pool. Catalog. **Miss Hildred Ramsey, Box V, Lowell, Mass. 01852.**

CHAPEL HILL SCHOOL

Carefully supervised college prep & general courses. Grades 9-12. Small classes. Music, art, drama. Typewriting. Social, athletic, creative activities. Excellent library. Pool. 45-acre campus. Boston—10 miles east. **W. V. Clark, 327 Lexington St., Waltham, Mass. 02154.**

THE BEARD SCHOOL

Fully accredited. Outstanding college preparation. Sports. Wide activity program. New York trips to theaters, museums, opera. Study skills emphasized. **Edith M. Sutherland, Headmistress, 563 Berkeley Ave., Orange, New Jersey 07050.**

ST. JOHN BAPTIST SCHOOL

An Episcopal Country School for Girls. Grades 9-12. Accredited college preparation to meet highest standards. Strong faculty. Individual programs, advanced courses. New gym, sports. 35 miles N.Y. **Sister Superior, Box 356, Mendham, N.J. 07945.**

CHARLES E. ELLIS SCHOOL

Girls, Grades 7-12. Fully accredited. College prep, art, music, home ec. Small classes. Guidance. Sports. Excellent library and well-equipped classrooms. 300 acres. Sub. Phila. Est. 1910. Catalog. **Dr. C. Gordon Frantz, Pres., Box V, Newtown Square, Pa. 19073.**

LINDEN HALL

A college preparatory school, fully accredited for college entrance. Also general program with music, art, dramatics, secretarial studies, home economics. Riding. Swimming. In S.E. Pa. Founded 1746. **Byron K. Horne, D.D., Box 40, Lititz, Pa. 17543.**



GRIER SCHOOL

2 Accredited Col. Prep. programs. New class rms. & labs. Advance placement & honors courses. All boarding school, girls, grades 9-12. 1000 acres. Riding, indoor and out, 50 horses. Skiing, team sports, gym, pool, tennis. Social activities; dances. 115th year. *Catalog.*

Mrs. Thomas C. Grier
Box 61 Tyrone, Pa. 16686

Miramar



A girls' boarding school. Sound college preparation, grades 9-12, post-graduate. Small classes; individual attention. Emphasis on study skills. Magnificent ocean-front estate, 60-room showplace contains classrooms, dormitory. Swimming, tennis, riding, golf, sailing. Brochure: **Mr. & Mrs. Roy S. Penner, Miramar, Box B, Bellevue Ave., Newport, R. I. 02840.**

THE FERRY HALL SCHOOL LAKE FOREST, ILL.

An accredited college preparatory school for girls on Chicago's North Shore. Boarding, grades 9-12. Graduates in leading colleges. Small classes. Music, Art, Drama; Riding, Swimming, Tennis, Golf. Founded in 1869. Write: **Elvera B. Fitzgerald, Admissions Director, Box 118, Ferry Hall School, 541 North Mayflower, Lake Forest, Illinois 60045.**

Boys' Schools

SAINT PETER'S SCHOOL

An Episcopal college preparatory school for boys. Grades 7-12. Boarding and day. Sports, social activities. 70-acre campus 40 miles from N.Y.C. Early application advisable. Write: **Robert V. Porter, B.A., S.T.B., Headmaster, Peekskill, New York 10566.**

SCHUYLER PREPARATORY

Faculty ratio: 1 to 5. Grades 8 through 12.
Study skills. Remedial reading. Athletics.
Enrollment 60 selected boys. Relaxed atmosphere.
Catalog. **Francis Pouliot, Headmaster**
Schuylerville, New York 12871. Tel.: 518-695-3430

NEW YORK MILITARY ACAD.

Accredited prep school. Grades 5-12 & P.G. Expert faculty, challenging curriculum. Balanced program. Reading, small classes. New Science bldg., advance courses. Sports. Riding. 3 pools. Band. ROTC unit. **86 Academy Ave., Cornwall-on-Hudson, N.Y. 12520.**

THE NYACK SCHOOLS

College Prep. Elementary. Small classes permit flexible adjustment to individual. Experienced faculty. Art. Music. All sports. 2 campuses. 34th year. Grades 1-9: **37 North Broadway, Upper Nyack, N.Y.** Grades 7-12: **155-V Hill St., Southampton, L.I., N.Y.**

MILFORD ACADEMY

College preparatory school for boys, grades 9-12, 52nd year. Scholastic achievement through individual attention. Small classes. Homogeneous groupings. Full program of athletics, activities. 2nd term Jan. 29th. **Raymond D. Kallstrom, Milford 5, Conn. 06460.**

WORCESTER ACADEMY Est. 1834

Boys prepared to meet increasingly difficult college entrance requirements. Many graduates enter engineering, scientific schools. Grades 8-12. Preference given to younger students as college pressure requires thorough preparation. Only a few well-qualified 1-yr. boys accepted. National enrollment. Gym, pool. Sports. Activities. **William S. Piper, Jr., Hdm., 87 Providence St., Worcester, Mass. 01604**

PEEKSKILL MILITARY ACADEMY

A college preparatory school with the resources to provide motivation for the indifferent student, inspiration for the gifted. Observant care of the individual builds poise and excellence. Jr. ROTC. Sports for all. Pool. Band. Founded 1833.

Write Director of Admissions for Catalogue V, Peekskill Military Academy, Peekskill, N.Y. 10566
Telephone: 914-737-4520

FARRAGUT

College Preparatory—Naval Training

Fully accredited. Grades 7-12. Preparation for all colleges, gov't academies. Naval Jr. ROTC. Testing, guidance for college, career. Sports, pool, gyms; boats, bands. Camp and approved summer school. Specify catalog.

Admiral Farragut Academy
Box V, Toms River, N.J. 08753

GARLAND

Devoted to The Individual Educational Problem
Selective teaching • Personalized programs

Study habits corrected, confidence restored, ambition aroused through personal supervision possible in small classes. Faculty-student ratio 1-4. Make up lost time or concentrate in specific areas. All sports including baseball, tennis, touch football and swimming. Beautiful 33-acre campus near Princeton. Boys 13-19. Semi-tutorial program permits enrollment at any time.
Also Summer Program
Frederick L. Zins, Hdm., Garland School
Box 700, Chester, New Jersey 07930.

If your son's present school has not enabled him to achieve as you would like, might we suggest your investigating

Carteret

THE SCHOOL WITH A DIFFERENT SLANT

where his new I CAN and I WILL, his new Confidence and Determination, activate, fortify and inspire his IQ. College Prep & PG. Drilled in the subjects required for College Entrance. HOW TO STUDY is stressed. All sports. Homelike dormitories (5 to 7 days). Request brochure and book "Royal Roads" (free) on good study habits. Enroll now!
George Douglas Hofe, *Head Master.*
Formerly Teachers College, Columbia University.
CARTERET SCHOOL, Box V, WEST ORANGE, N.J.

Boys' Schools

FORK UNION MILITARY

Our One Subject Plan in Upper School (grades 9-12) has increased honor roll 50%. Develops concentration. Accred. Modern bldgs., 2 gyms, 2 indoor pools. Separate Junior School, grades 5-8. 70th year. Catalog. **Dr. J. C. Wicker, Box 901, Fork Union, Va. 23055.**

THE MILLER SCHOOL

OF ALBEMARLE
Military. Gr. 5-12. College prep, Industrial arts, Iron & woodworking, auto mech., machine shop & elec. Sports. 90th yr. Catalog. **Col. W. H. Flannagan, Dept. E, Miller School P.O., Charlottesville, Va. 22901.**

AUGUSTA MILITARY ACAD.

Academic, moral, phys., social development in country atmopshere. Fully accred. Grades 5-12, P.G. Graduates in leading colleges. New lower-school barracks, excellent sci., lang. labs. Non-mil. Summer Sch. Ctlg: **Supt., Box V-1, Ft. Defiance, Va. 24437.**

FISHBURNE MILITARY

Fully accred. Complete preparation for college—98% of graduates accepted. Honors work, remedial reading. Grades 9-12. Student-faculty ratio 10-1. Honor ROTC school. Summer school June 24-Aug. 10. **Col. E. B. Young, Box V, Waynesboro, Va. 22980.**

THE BAYLOR SCHOOL

January entrance. Accredited scholarship. College prep since 1893. Boys bdg. 14-18, day 12-18. Semi military. Ideal location. New Science & library bldg. Athletics all ages. Summer Camp boys 8-15. Catalog. **112 Cherokee Rd., Chattanooga, Tenn. 37401.**

KENTUCKY MILITARY INSTITUTE



Louisville, Ky. Winter Campus: Venice, Fla.

Preparation for college under ideal climatic conditions. Two complete school plants. Fully accredited. Grades 9-12. Small classes. Special Reading Course. ROTC. Sports for all. Oldest private military preparatory school in United States. For catalog write:

Director of Admissions
Box V, Louisville, Kentucky 40222

STAUNTON MILITARY ACADEMY



In Beautiful Shenandoah Valley. Thorough college preparation; fully accredited. Individual guidance. Band. All sports. 2 gyms. Pool. Fine health record. Fireproof buildings. Separate Junior School. Illus. Catalog write Supt. S.M.A. Box V-1, Staunton, Va.
BASIC COURSE R.O.T.C. BY U. S. ARMY INSTRUCTORS. Founded 1860

RIVERSIDE

Distinguished Military Preparatory School. Nationally accredited. Grades 8-12 and P.G. WEEKLY REPORTS. Spring & Fall in Blue Ridge Mts; Winter at Hollywood, Fla. assure health and interest. College Guidance. ROTC develops self-discipline & good study habits. Boys 37 States. 2nd new Gym & Activities Bldg. Non-Sect. Reasonable All-inclusive School charge. Catalog. **Gen. Sandy Beaver, Pres., Box 901, Gainesville, Ga. 30501**

WOODWARD ACADEMY

Since 1900 a challenging prep school in suburban Atlanta which emphasizes the art of "thinking things through." Boys grade 6-12. 100% of graduates attend college. Modern $4 million plant, new chapel, indoor pool. Fully accredited. 50% faculty has Masters Degrees. Small classes. Non military. Catalog: Box 190-V, College Park, Georgia 30022

Saint Andrew's School

OF BOCA RATON, FLORIDA

An Episcopal boarding school for boys of all denominations. Where a concept of education and a concept of life are one. Gr. 7-12. College prep, high academic standards. Developmental reading. Work program. Well-equipped labs. Sports. Olympic-size pool. Modern campus, air-conditioned buildings. Catalog. **Eugene V. Curtis, Jr., Hdm., Boca Raton, Fla. 33432.**



MIAMI MILITARY ACADEMY

Fully Accredited. ROTC Honor School
College Prep & General, Grades 6-12 & Post Grad. 43rd yr. Class average 16. Guidance. HOW TO STUDY. Honors Courses. Flight training. Band. All sports. Pool. 30 acres. Moderate fee. Also Summer School & Camp. Write for catalog:
10609A Biscayne, Miami, Fla. 33138

Boys' Schools

ADMIRAL FARRAGUT ACAD.

Fully accredited. Grades 7-12. Prepares for all colleges, gov't academies. NJROTC. Small classes. Guidance. On Bay near Gulf beaches. Sports. Pool. Gym. Boats. Band. Catalog. **Admiral Farragut Academy, Pres., Box 11448, St. Petersburg, Fla. 33733.**

HOWE MILITARY SCHOOL

Separate Jr. & Sr. Schools, grades 6-8 & 9-12. Thorough academic training. Accredited college prep. Sr. Basic ROTC. Jrs. have own dorm, housemother. Sports. Episcopal. Est. 1884. Catalog. **Col. R. R. Kelly, Supt., 1518 Academy Pl., Howe, Ind. 46746.**

MIDWEST MILITARY ACAD.

Accredited. Boys, grades 4-8. Full curriculum. All sports. 18-acre campus. New fireproof buildings; classrooms, gym. 25 miles from Chicago. Moderate rate. Also summer school & camp. Catalog: **Col. P. E. Williams, Dept. V, Wheaton, Ill. Tel.: MO 8-1048.**

ST. THOMAS ACADEMY

Cadet school. Gr. 9-12. Fully accred. college prep. Roman Catholic. Modern campus. Language lab. Indoor pool. Small classes. ROTC. Sports. Near Minn.-St. Paul. 84th year. Catalog: **Hdm., Box 4. St. Thomas Academy, St. Paul, Minn. 55118.**

KEMPER

Military School & College. Fully accred. Grades 9-12; 2-yr. college. Small classes. Fine faculty. Counseling. How To Study Program. Jr., Sr. ROTC. Sports. Social activities. Education for leadership since 1844. Catalog: **705 Third St., Boonville, Mo. 65233.**

THOMAS JEFFERSON SCHOOL

Hard work. High standards.
Every graduate has entered college. Small enrollment. Student-faculty ratio 5:1. Large, modern rooms. Nonmilitary. Nonsectarian. Grades 9-12. Catalog: **Robin V. McCoy, Headmaster, St. Louis, Mo. 63127.**

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, type of course you prefer. Catalogs will be sent to you promptly.

CULVER



Prepares boys, grades 8-12, for leading colleges, adult life. Promotes initiative, leadership, courtesy, poise, character growth. Outstanding faculty, facilities. Fully accredited. All sports. ROTC. Artillery, Cavalry, Infantry, Band. 1500 acres on lake. Scholarships. Catalog. **110 Pershing Road, Culver, Indiana 46511.**

WESTERN MILITARY ACADEMY

Stimulates interest, self-confidence, self-direction. Special emphasis on how-to-study training. Small classes, guidance. Grades 7-12. Carefully integrated program prepares for all colleges. Career analysis. BASIC COURSE R.O.T.C. BY U.S. ARMY INSTRUCTORS. Athletics, riding, pool. 90th year. Near St. Louis. For "CADET LIFE" and catalog write:
Colonel Ralph B. Jackson, Superintendent
Box V-1, Alton, Illinois

NORTHWESTERN MILITARY ACADEMY



Lays a solid foundation for a successful college career in a challenging, academic atmosphere. Established 1888. Accredited. Grades 9-12. Basic Senior ROTC. Small classes. Sports, social, religious programs. Guidance, testing. Tutorial help. For catalogs: **41 South Lake Shore Road, Lake Geneva, Wisconsin.**



EDUCATIONAL TROUBLE SHOOTERS

Individualized Plan—Each Student a Class

For those with educational problems—successful college preparation and general education. **Our tests discover causes of difficulties and we (1) devise individualized program to overcome difficulties; (2) make up lost time; (3) instill confidence; (4) teach effectively the art of concentration and the science of study.** *Faculty 14; Enrollment 44; 58 years' experience.* Write Edward R. Knight, Ph.D., Headmaster

OXFORD ACADEMY Box K-95 Pleasantville, N. J.

Home Study

DRESS DESIGNING

Approved supervised home study training. Fine starting point for career. No classes. Text and work kit furnished. Low tuition & payments. Send for free booklet. **National School of Dress Design, 835 Diversey Parkway, Dept. 717-011, Chicago, Ill. 60614.**

INTERIOR DECORATION

Approved supervised home study training. Fine starting point for career. No classes. No wasted time. Text and work kit furnished. Diploma awarded. Free booklet. **Chicago School of Interior Decoration, 835 Diversey Pkwy., Dept. 717-011, Chicago, 60614.**

FAMOUS DECORATING COURSE AT HOME

A leading school in U.S. offers top course in Interior Decoration. Individual programs. Illustrated lessons—color & fabric samples. Rewarding career or hobby. Certificate.

Send for Catalog C27
NEW YORK SCHOOL OF INTERIOR DESIGN
155 East 56th St., N.Y. 10022

Drama, Radio, TV

Neighborhood Playhouse School of the Theatre
340 E. 54 St.
New York 10022

Two Years' Intensive Training in Theatre—Acting, Voice, Movement. Catalog V.

SANFORD MEISNER
Head of Acting Dept.

TRAINING CENTER PERFORMING GROUP



- 2 YR. PROFESSIONAL TRAINING
- 8 WKS' SUMMER SESSION
- TEEN AGE WORK SHOP

Qualified students appear in year-round productions. Day & Evening Classes.

MANNHARDT FOUNDATION
Studio 62, 542 W. B'way, N. Y. 10012 • YU 2-4430

Music

DALCROZE INTERNATIONAL SCHOOL OF MUSIC

"Combining the best features of European and American Music Education"

Complete Music Curriculum—Artist Faculty—Dalcroze Teacher's Certificate Program

Only Authorized Dalcroze Teachers' Training School in the Americas
DR. HILDA M. SCHUSTER: DIRECTOR
161 E. 73rd St., New York, N. Y. 10021 TR 9-0316

Modeling

FIFTH AVENUE SCHOOL

Experienced models using modern methods train you for an exciting career as a fashion, photographic & TV model. Free lifetime placement. Approved Residences. Lic. by N.Y. State. For catalogue **Miss Aldin, 15 West 44th Street, 9 North, New York 10036.**

THE BARBIZON SCHOOL

Attractive, qualified girls prepared for careers as fashion or photographic models. Selective acceptance standards. Free use of Barbizon Agency. Residence service. Request catalogue A. **Helen Fraser, Director, 576 Fifth Avenue, New York, N. Y. 10036.**

MIA

Modeling Institute of America

Train for exciting career as a fashion, photographic or television model. Intensive program in professional make-up, wardrobe, run-way procedures, walking, pivots, photographic and TV techniques. Modern luxurious facilities. Free placement service and registration with Modeling Institute's agency. Optional study trip to New York. Dormitory with student lounge and swimming pool. Transportation from dormitory to school. Please state age and telephone number. Write: Modeling Institute of America, Dept. V, Henry Grady Square, N.W., Atlanta, Georgia 30303.

Airline Training

McCONNELL AIRLINE SCHOOL

Air Careers. Romance! Travel! Adventure! Fun! Train for exciting flight and ground positions. Airline-trained teachers. Placement service. 24th year. Accredited Member NATTS. Catalog; give age. **1030 Nicollet Ave., Room V-18, Minneapolis, Minn. 55403.**

Secretarial & Business

Katharine Gibbs SECRETARIAL

Boston 02116
21 Marlborough St.
New York 10017
200 Park Ave.
Montclair, N.J. 07042
33 Plymouth St.
Providence 02906
77 S. Angell St.

Outstanding training
Three practical courses
National and state accreditation • Residences
Catalog: Associate Principal



Wood SECRETARIAL

College-level courses for High School & Private School graduates. Accredited by N. Y. State Dept. of Education. Excellent guidance, placement service. Air-conditioned. Dorm. 89th year. Enroll now for Sept., Feb., July. Catalog.
Registrar, 125 Park Ave. (100 E. 42 St. opp. Gr. Central) New York, N.Y. 10017 • OX 7-1290

IN BOSTON IN BOSTON

CHANDLER

OFFERS NEW EDUCATIONAL EXPERIENCE
Excellent professional secretarial training combined with maturing influence of unusual residence program in a world-famous educational community. 2-yr. Medical, Legal, Science-research, Executive. 1-yr. Course. Students live in Chandler residences in exclusive Back Bay. Cultural and social opportunities of a city noted for music, arts and ideas. Fully accredited. Catalog.
Dr. G. I. Rohrbough, President
448 Beacon St., Boston, Massachusetts 02115

Secretarial & Business

HELEN McAVOY SCHOOL

Gregg, Pitman, Syllabic shorthand. Day, eve. sessions start weekly. 6 mo., 1-yr. diploma & courses for college women start Feb., July, Sept. Summer session. Air-conditioned. Placement service. Catalog V. **521 5th Av. (43rd St.), N.Y., N.Y. 10017. MU 2-1820.**

CLAREMONT

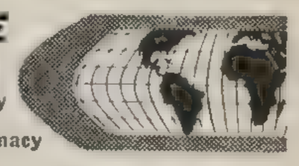
Comprehensive 1 year course to prepare young women for Executive Secretarial positions. Residence facilities. Write **Assistant Secretary:**
Chrysler Bldg., 405 Lexington Ave., N. Y. 10017.

Any of the schools listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

GRACE BALL SEC'L COLLEGE

SAN FRANCISCO BY THE GOLDEN GATE
Executive, Legal, Med., Electronics Technical, Genl Sec'l Courses. H.S., Private School grads, College women. Residence. Placement. Catalog. **Registration Secretary, 525 Sutter St., San Francisco, Calif. 94102.**

WORLD-WIDE CAREERS



- Bi-lingual Secretary
- Foreign Service
- Languages • Diplomacy
- Foreign Commerce

Coed. Chartered by Bd. Regents. Residences recommended. Placement service. Mod. air cond. classrooms. Day, Evening, Summer courses.

Latin American *Institute*
Rm. 21, 292 Madison Ave., N.Y. 10017 • LE 2-6073

A Finishing School for Secretaries



Executive, Technical, or Airline Secretarial Courses combined with Nancy Taylor Finishing School training. Diploma. Nationwide placement in top secretarial positions. Planned social activities. Co-ed. Modern Equipment including IBM. Dorms available. Accredited. Limited Enrollment. Catalog V.

MEADOWS-DRAUGHON COLLEGE
2940 Canal St. New Orleans, La. 70119

The American Woman—1968

Vogue's School Directory lists a number of schools that may be interesting to YOU . . . for exploring, or honing your own talents . . . for adding a new DIMENSION to your life . . . for finding an outlet for your intensely personal creativity . . .

For further information call any of the schools that appeal to you (mention our name, please); telephone us, or mail the coupon. We will be delighted to help you.

Name_____

Street_____

City & State_____ Zip Code____

Telephone Number_____

Particular Interest_____

Location Desired_____

Age_____ Under 25_____ Over 25_____

For Professional Use?_____

Personal Use?_____

Remarks_____

1-1-68

Vogue's School Bureau
420 Lexington Avenue, New York, New York 10017
Telephone: (212) 689-5900

ART CAREER SCHOOL

Commercial Art: Advertising Design, Fashion, Editorial Illus., Lettering, Wash & Color Comp. Interior Design & Decoration: Rendering, Color Science. Drawing, Painting. Day, Eve. Catalog. **2004 Penthouse, 175 5th Ave., N.Y., N.Y., 10010. AL 4-2446.**

AUDITORE SCHOOL OF FASHION DESIGN

Designing, Sketching, Draping, Patternmaking, Dressmaking. Coed. Enroll now! Request Cat. V. **1182 Broadway (28th St.), N. Y. 10001. MU 3-1348.**

PAN-AMERICA ART SCHOOL

Fashion Illustration. Fine Arts. Advertising Design & Layout. Story Illustration. Window Display. Paste-up & Mechanicals. Co-ed. Foreign students. Veterans. Catalog V. **318 West 57th Street, N.Y., N.Y. 10019. PL 7-0064.**

COMMERCIAL ART

2 year Diploma Course. 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968.

ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

pratt

fashion . . . your career
B.F.A. in Fashion Design or Fashion Merchandising • Professional opportunities in Fashion • Coed • Catalog **pratt Institute,** box uf brooklyn, new york 11205

MAYER SCHOOL of FASHION

"The Dynamic Approach to Designing" Fashion Workshop Method; Designing Course with graduation certificate in less than a year. Individual Guidance. Day-Eve. Sat. Co-ed. Free Placement Service. Est. 1931. Approved Residences. Free Aptitude Analysis.

• Designing • Dressmaking • Draping
• Sketching • Patternmaking • Grading

Request Cat. U or Home Study Cat. U-1
64 W. 36 St., N. Y. 10018 LO 5-5620

TRAPHAGEN SCHOOL OF FASHION *FOR RESULTS*

Training Here Pays Lifetime Dividends
Trade Methods in Minimum Time—Coed
ART DESIGN CLOTHING CONSTRUCTION INT. DECOR
Beginners & Advanced. Day, Eve., Sat. *Register Now!*
Illustration, Sketch, Pattern, Dressmaking, Display.
Our Graduates in Demand! Junior Sat. A.M. Class.
Free Placement Bur. Send for Cir. I. Phone 673-0300.
257 Park Ave. South (21st St.) N.Y. 10010

INTERIOR DESIGN

18 Month Diploma Course. 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968.

ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

Art

STUDENTS prepare for careers using talent in Commercial Art, Interior Decoration and Design. Fashion Merchandising with modeling. Dress Design. Fashion Illustration. Window Display. Our 52nd year. Coed. Residence for out-of-town girls, walking distance to school. Nearby apartment available for men. Individual advancement. Excellent professional instructors and equipment. For literature and entrance dates write Registrar, specifying course.

RAY-VOGUE SCHOOLS
750 NORTH MICHIGAN AVENUE, CHICAGO 60611
(No connection with Vogue Magazine)

NEW YORK SCHOOL OF INTERIOR DESIGN

FOUR MONTHS' PRACTICAL COURSE
THREE YEARS' INTERIOR DESIGN
Starts February 5th.
Faculty of leading New York designers and decorators. Period and modern styles, color schemes, all fundamentals. *Send for Catalog 7R.* **Home Study Course** starts at once. *Send for Catalog 7C.* Same training for those who cannot attend classes.

155 East 56th St., New York 10022

INTERIOR DECORATION

INTERNAT'L INST. OF INTERIOR DESIGN
Professional 1-, 2-, 3-year courses. Design. Decorating. Architectural Drafting. Individual instruction. Day, eve., summer. Enroll any time. Free booklet. **Dept. V, 2225 R St., N.W., Washington, D.C. 20008.**

AMERICAN ACADEMY OF ART

Practical courses in all branches of Commercial and Fine Art. Faculty of international reputation. Placement service. Coed. 45th year. Winter term begins Feb. 5. Catalog. **Frank H. Young, Director, Dept. 618, 30 East Adams St., Chicago, Illinois 60603.**

RUDOLPH SCHAEFFER

SCHOOL OF DESIGN (40th Year)
3 year certificate course
Interior Design and Color
Fall semester starts September 16, 1968.
2255 Mariposa St., San Francisco, California 94110.

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

A professional school with superior standards of instruction.
Full diploma program.
B.F.A., B.S. in Ed. and M.F.A. degrees through Tufts University affiliation.
Tuition and Traveling Scholarships, both undergraduate and graduate. Unlimited contact with the Museum collection. Catalog.
Eugene C. Ward, Dir. Adm., 230 The Fenway, Boston, Mass.

fashion design

FOR INDUSTRY AND HAUTE COUTURE
Coeducational. Day and Evening.
Licensed by Comm. Mass. Dept. of Ed.

the school of fashion design
323 Newbury St., Boston, Mass. 02115
(617) 536-9343 • Request Catalog 51

FASHION ILLUS.

18 month Diploma Course. 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968

ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

RINGLING School of Art

37th year. Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Design in Florida. Faculty of outstanding artists. Use Ringling Museum. Outdoor classes all winter. Dormitories. Low cost. Write for catalog & folder "In Florida Sunshine."
Address George O. Kaiser, Jr., Dean
Sarasota, **FLORIDA**

ST. LOUIS SCHOOL OF FINE ARTS

WASHINGTON UNIVERSITY
Professional training in Fine and Commercial Art and Fashion Design. B.F.A. and M.F.A. degrees. Many University activities. Scholarship opportunities.
Write for bulletins
KENNETH V. HUDSON, Dean, Room 80
Washington University, St. Louis, Mo. 63130

Write these schools

for further information giving age of student and present grade; also, proposed date of entrance.

RAY-VOGUE SCHOOLS

Intensive 1 yr. program Fashion Merchandising, Buying, Modeling, Speech. Selling in stores Sat. with pay. Residence for girls, walking distance to school. Our 51st year. Write specifying course. **750 North Michigan Avenue, Chicago, Ill. 60611.**

Fashion Careers Begin at

Tobé-Coburn

Fashion experts teach professional techniques of buying, merchandising, fashion coordination, advertising, radio, TV. Supervised store work with pay. **Two Year Course** for high school graduates features liberal arts. **One Year Course** requires two years of college. Program of cultural activities. Lifelong placement service. Begins September 4. Catalog A.

851 MADISON AVE. (70th St.) NEW YORK, N. Y. 10021

Chamberlain

A PROFESSIONAL SCHOOL OF RETAILING
For Girls of College Age
Thorough 2-year course for High School Grads
MERCHANDISING • PERSONNEL • DISPLAY
FASHION PROMOTION • COPY
On the job Training with pay in Boston stores
Active social program. Supervised dormitories. Placement service.
Hilda V. Noones, 90 Marlborough St., Boston, Mass. 02116

CAMBRIDGE SCHOOL

Retailing * Merchandising * Liberal Arts
Learn by doing. Two year Work-Study Program in Retailing includes paid on-the-job training, fashion coordination, display, promotion, copy, customer services, merchandising, personnel, retail management, liberal arts. Activities. Dormitories. Placement. Coed. Catalog. Write **Miss Newman, Cambridge School, 632 Beacon St., Boston, Mass., 02215.**
Accredited as a Junior College of Business by the Accrediting Commission for Business Schools

THE BASSIST SCHOOL FOR FASHION CAREERS

Fashion buying, merchandising, advertising, display, interior decorating, fashion show production, paid training with leading stores, approved for veterans and foreign students. Sept. to June. Limited enrollment. Catalogue. Coed.
618 S.W. Park Ave., Portland, Oreg. 97205
Home of Jantzen, White Stag, Pendleton

Webber College

BABSON PARK, FLORIDA 33827
YOUR INTEREST IN RETAIL BUYING, DEPARTMENT STORE MANAGEMENT, FASHIONS, and other CAREERS in RETAILING will be encouraged and developed through personal training at Webber. Two-year degree courses for high school graduates. Special courses for college transfers. Dorms. Social activities. Sports. Write: Mrs. T. V. Stevenson, Adm. Dir.



FA Fashion Institute of America

Two year Jr. College (Fashion Arts) Degree Course
Qualify for exciting, prestige positions in fashion buying, retailing, merchandising, designing, copywriting, interior decorating, fashion co-ordinating, fashion show producer, and bridal consultant.
Skyscraper Dormitories Approved for foreign students
Please state age, interest and telephone number
Write
FASHION INSTITUTE OF AMERICA
Dept. V, Henry Grady Square, N.W.
Atlanta, Georgia 30303

EXCITING OLD NEW ORLEANS OFFERS YOU A CAREER IN FASHION MERCHANDISING

Training in Buying, Fashion Coordination, Bridal Consultant, Salesmanship, Advertising, Retailing, Marketing and Modeling. Study tour trips to Dallas and New York. Europe optional.



MEADOWS-DRAUGHON JR. COLLEGE
2940 Canal Street, New Orleans, La. 70119

Granite

(Continued from page 153)

granita. The flavours blend to create a nectarine-in-a-goblet.

Pomegranate: A Persian *granita* is made with equal parts pomegranate and strawberry juices and a good deal of orange-flower water. Serve with pips of pomegranate sprinkled on top, and perhaps a scarlet rose.

Raspberry: A turn-of-the-century *granite d'amour*—combination of equal parts raspberry, orange, and cherry *granite* mixtures, blended together with one-quarter as much iced curaçao and maraschino and half as much champagne and *parfait d'amour* cordial just before serving. The original was served in tulips made of spun sugar. Champagne glasses will do nicely.

Strawberry: Macerate berries with sugar and Grand Marnier on ice for two hours. Purée them and make *granita*, then either fold in whipped cream with more berries to make a *marquise*, or garnish with sweetened whipped cream and a fine strawberry on top.

Tangerine, mandarin orange or blood orange: Steep orange segments and chunks of pineapple in Triple Sec, while a *granita* of orange juice is freezing. Just before serving, mix soaked fruit into the *granita* and serve in chilled pineapple shell. Garnish with whipped cream and candied violets.

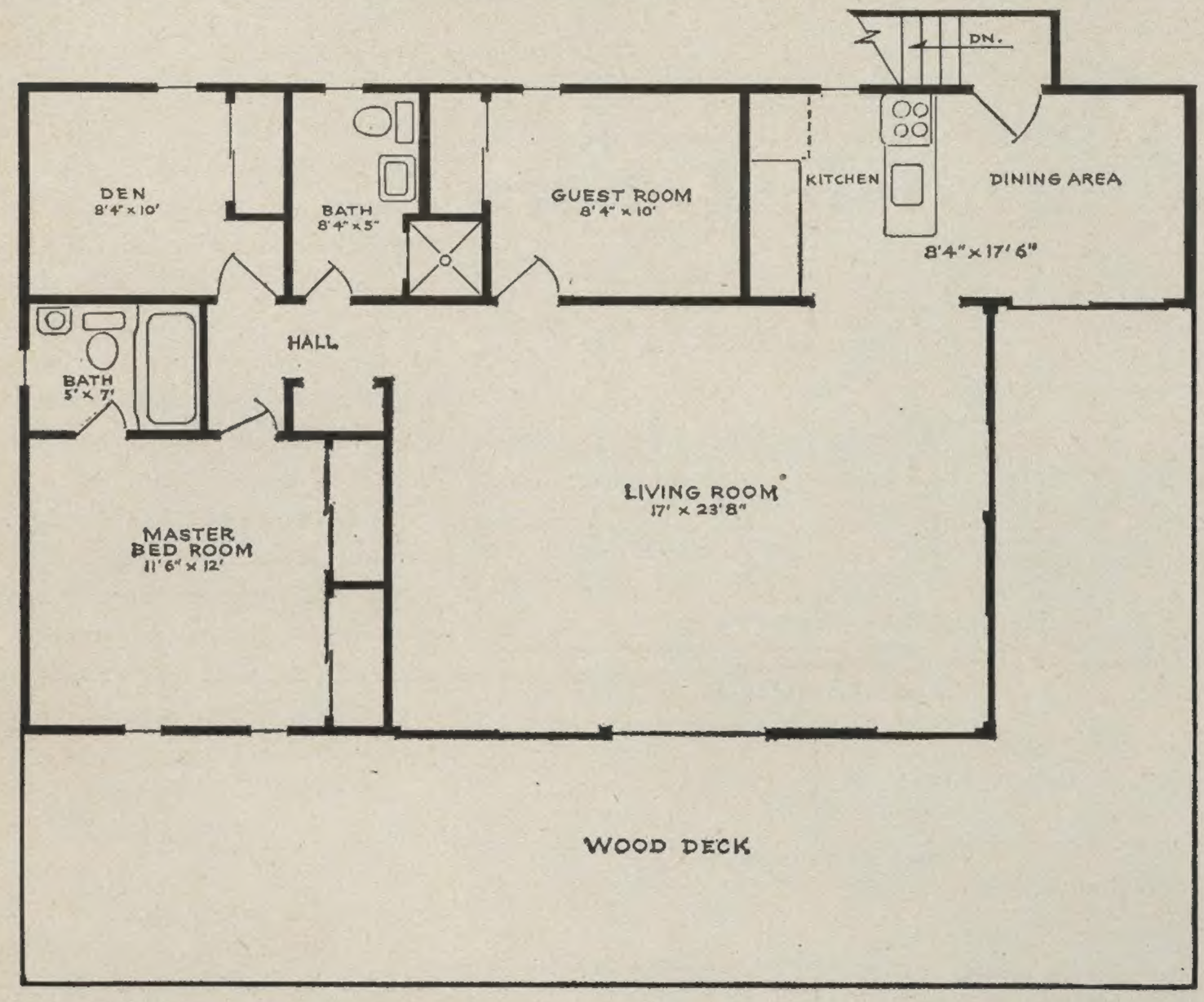
Use a base of spiced tea for a rum *granita* (this is also smashing served over a hot-fruit cup). For hot summer nights make a *granita di sangría* of Burgundy, peaches, lemon juice, sugar, and soda. For real pizazz, a vodka *granita* with kümmel-flavoured whipped cream. The heady Tokyo Fog can be caught in a *granita* version of espresso and bourbon.

There are *granite* of violets (petals steeped in boiling syrup), and nasturtium (with claret, rather peppery), and ginger (garnished with chopped candied ginger and orange peel).

I would like to get back to that quay in Portofino. I want to thank the man in the *gelati* booth for slipping me into the shimmering world of *granite*.

Boutique House *(Continued from page 143)*

The house you buy from a boutique—and everything in it—$20,000



Here, *above,* is the floor plan for the house the Brett boutique has packaged. The living space amounts to 1,249 square feet, and there is an equivalent area in the finished basement. All plans and information for this house come from Brett-Wallace Structural and Interior Designs, 153 East 57th Street, New York, New York 10022. Brett-Wallace sells neither whole houses to tow home nor any of the things in the house. What it sells is every bit of thinking—structural, decorating, budgeting, and information on where to find everything needed. For the benefit of people who want either a house or a decorating plan, but not both, information comes in two kits. Kit one: building plans and specifications, $150. Kit two: decorating plans, colour scheme, and sources, $200. The caboodle, both kits: a bargain $300. (The cost of plans is not included in the $20,000 budget for the house.) In addition to the red-white-and-blue colour photographed, there are plans based on orange-pink-and-yellow, or green-white-and-splashy blue. *Below, top left:* The den (or third bedroom) done up as a working study with desks, shelves. The rack with giddy hats is one woman's fancy—not in the plans. *Bottom left:* In the master bedroom with deep blue walls, a stretch of closets with louvered doors. *Right:* The guest bedroom with red walls, the living-room stripes echoed.









Visit, phone or write any of the following fine stores to buy Saunda—The beauty invention.

AKRON, OHIO	M. O'Neil Co.
ATLANTA, GA.	Regenstein's Rich's
BALTIMORE, MD.	The Hecht Co. Stewart & Co.
BIRMINGHAM, ALA.	Loveman's
BOSTON, MASS.	Gilchrist Co. Jordan Marsh Co.
BUFFALO, N. Y.	Wm. Hengerer Co.
CHARLESTON, W. VA.	Stone & Thomas The Diamond
CHICAGO, ILL.	Bonwit Teller Bramson Carson, Pirie Scott & Co. Goldblatt Bros. Marshall Field & Co. Chas. A. Stevens Wieboldt's
CINCINNATI, OHIO	H. & S. Pogue Co. The McAlpin Co.
CLEVELAND, OHIO	Bonwit Teller Higbee's May Co.
COLUMBUS, OHIO	F. & R. Lazarus Co.
DALLAS, TEX.	Sanger-Harris Titche Goettinger
DAYTON, OHIO	Rike Kumler Co.
DENVER, COL.	May D & F Neusteter & Co.
DETROIT, MICH.	Crowley Milner & Co. Federal Dept. Stores J. L. Hudson Co.
DES MOINES, IOWA	Younker Bros.
FORT WAYNE, IND.	Wolf & Dessauer
FORT WORTH, TEX.	Leonard's Dept. Store Striplings
FRESNO, CALIF.	Gottschalk's
GRAND RAPIDS, MICH.	Wurzberg Co.
HARTFORD, CONN.	G. Fox & Co.
HOUSTON, TEX.	Battlestein's, Inc. Foley's
INDIANAPOLIS, IND.	Wm. H. Block Co.
JAMAICA, N. Y.	B. Gertz, Inc.
KANSAS CITY, MO.	Hall's
LAS VEGAS, NEV.	Ronzone's
LOS ANGELES, CALIF.	Broadway Dept. Store Bullock's I. Magnin Joseph Magnin Co. The May Co. J. W. Robinson Co.
LOUISVILLE, KY.	Stewart's
MADISON, WIS.	Harry S. Manchester, Inc.
MEMPHIS, TENN.	J. Goldsmith & Sons
MIAMI, FLA.	Burdine's Jordan Marsh Co. Richards
MILWAUKEE, WIS.	Gimbels-Schusters
MINNEAPOLIS, MINN.	Dayton's Powers Dry Goods Co.
NASHVILLE, TENN.	Harvey's
NEWARK, N. J.	Bamberger's
NEW HAVEN, CONN.	The Edw. Malley Co.
NEW ORLEANS, LA.	Maison Blanche Co. Gus Mayer Co. Ltd.
NEW YORK, N. Y.	Abraham & Straus B. Altman & Co. Best & Co. Bloomingdale's Bonwit Teller Gimbel's R. H. Macy's Stern Bros.
NORFOLK, VA.	Rice's Fashion Center
OKLAHOMA CITY, OKLA.	John A. Brown Co.
OMAHA, NEB.	Brandeis
PEORIA, ILL.	Bergner's Dept. Store
PHILADELPHIA, PA.	Gimbel's Lit Brothers Strawbridge & Clothier Wanamaker's
PHOENIX, ARIZ.	I. Magnin
PITTSBURGH, PA.	Gimbel Bros. Jos. Horne Co. Kaufmann's
PORTLAND, ME.	Porteous, Mitchell & Braun Co.
PORTLAND, ORE.	I. Magnin Meier & Frank Co.
PROVIDENCE, R. I.	Gladding's, Inc. The Shepard Co.
ROCHESTER, N. Y.	McCurdy Co. Sibley, Lindsay & Curr Co.
SACRAMENTO, CALIF.	Macy's Rhodes
ST. LOUIS, MO.	Famous Barr Scruggs-Vandervoort-Barney, Inc. Stix, Baer & Fuller
SAN ANTONIO, TEX.	Joske's of Texas
SAN DIEGO, CAL.	May Co. Walker Scott Co.
SAN FRANCISCO, CAL.	The Emporium Macy's I. Magnin Joseph Magnin Co.
SAN JOSE, CAL.	Macy's I. Magnin
SCHENECTADY, N. Y.	Wallace's
SEATTLE, WASH.	Best's Apparel I. Magnin
SPRINGFIELD, MASS.	Forbes & Wallace
STAMFORD, CONN.	Best & Co.
TAMPA, FLA.	Maas Bros.
TOLEDO, OHIO	Lion Dry Goods Co.
WASHINGTON, D.C.	Julius Garfinkle & Co. The Hecht Co. S. Kann Sons Co. Lansburgh's Woodward & Lothrop
WHEELING, W. VA.	Stone & Thomas

Also in other leading department stores, drug stores, beauty salons and specialty shops.

SAUNDA, THE BEAUTY INVENTION.

This new beauty appliance deep cleanses your precious face with warm and wonderful "beauty mist". Luxurious, swirling Saunda mist which gently, thoroughly washes away every smidgen of makeup and dirt. Mysterious mist which goes where mere soaps and creams and lotions cannot—deep, deep down to where real beauty begins. Inspires natural, glowing, radiant beauty. Inner beauty uniquely your own.

Specially formulated Saunda beauty aids complete the Saunda at-home facial • Saunda Scrub acts as a "blotter"—absorbs dirt, makeup, and oil which have been nudged out by the warm mist • Saunda Freshener freshens your face with an icy tingle • Saunda Moisturizer softens your skin; provides a silky base for your cosmetics • And thirsty dry skin welcomes Saunda Emollient, a super-rich night cream. (An introductory gift of all four is tucked inside the Saunda.)

You can give yourself a Saunda facial right in your own boudoir. It takes only ten minutes and tap water. (Still another Saunda beauty secret—Saunda actually makes you *feel* beautiful.)

Saunda is available in two beautiful models —the original Saunda deluxe for $29.50. And the new Saunda Debutante for $16.50.

Go on. Get beautiful. Get Saunda.
At leading department stores (such as the ones listed on the opposite page), drug stores, beauty salons, and specialty shops.

saunda®







Saunda® "beauty invention"* and Saunda Facial Preparations are products of Saunda, Inc., 407 S. Dearborn St., Chicago, Ill. 60605 *U.S. pat. 206,640



Pantshirts take a color cruise.
Shifts head for Pleat and Embroidery.
Travelling Carefree Class in linen blends.
Via Ship'n Shore®
for sure.

For stores with these Ship'n Shores see page 56